FRIENDS' NEWS

CHRIST CHURCH CATHEDRAL DUBLIN

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FRIENDS' COMMITTEE (2025–6)

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Dean's nominees	*Elected*
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Dr Ken Fennelly	Dr Kenneth Milne
Dr Stuart Kinsella	Mr Alan Mulligan
Mr Adrian Le Harivel	Mr Eric Rankin
Mr Matthew Zaradich	Mrs Iris Thompson

Co-opted:
Ms Bridie McLaughlin (15.06.2025)
Ms Erica Britnell (14.01.2026)

FRIENDS' MEMBERSHIP

The Friends of Christ Church cathedral support the work and worship of the cathedral and all are welcome to become members of the organisation.
Minimum subscriptions: within Ireland €25 or overseas €35.
Contributions of €250 and over may be tax refundable in Ireland and include five-year membership of the Friends. Friends are invited to give more if they can.

Membership applications to: Ms Erica Britnell,
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The opinions expressed in *Friends' News* are those of the authors and not necessarily those of the Friends of Christ Church Cathedral, Dublin, who publish the journal.

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AUGUST

Tues 5 Aug	Friends' first Tuesday tours: 'Georgians immortalised' by freelance art historian, former curator of British art, National Gallery of Ireland & Friends Outing co-organiser, Adrian Le Harivel
Sat 9 Aug	Bell ringing: Irish Association of Change Ringers Eastern District Practice & Taylor cup
Sat 16 Aug	Heritage Week: Self-guiding kids archaeological & historical trail, International tours in French, Portuguese, English, Ukrainian & Spanish, bell ringing demonstration & tile workshop
Sun 17 Aug	Eucharist & evensong sung by Lux Brumalis (directed by Christ Church bass lay vicar choral, David Yau) Heritage Week: Crypt (Christ Church) to crypt (St Michan's) tour
Tues 19 Aug	Heritage Week: 'Norman' foundations tour
Thur 21 Aug	Heritage Week: Crypt to crypt tour
Sun 24 Aug	Eucharist & evensong sung by the choir of the Cathedral Group of Parishes Heritage Week: Monks' tour
Sat 30 Aug	Workshop: Make your own tile
Sun 31 Aug	Eucharist & evensong sung by the Past Choristers

SEPTEMBER

Tues 2 Sept	Friends' first Tuesday tours: 'Up the Belfry' by ringing master, Ray Cregan Community choir: Find your voice (two-day course)
Thur 4 Sept	Evensong sung by cathedral choir & beginning of Michaelmas term
Sun 7 Sept	Preacher: Lay Canon Annie Fletcher Dean preached at diocesan festival service of Dublin and Glendalough Mothers' Union in St John the Baptist church, Drumcondra, where rector is former residential priest vicar, Canon Garth Bunting
Tue 9 Sept	Community choir: Find your voice (two-day course)
Sat 13 Sept	Lunchtime recital: Kvartettarna, Helsingborg, Sweden
Sun 14 Sept	Preacher: Canon Lesley Robinson Evensong concluding Ecumenical Bible Week Dean preached at annual Elizabeth Bowen memorial service in St Colman's Church, Farahy, Co. Cork
Wed 17 Sept	Friends' outing: 20th-century stained glass walk with art historian, Adrian Le Harivel
Fri 19 Sept	Culture Night with bell ringing experience
Sun 21 Sept	Eucharist & baptism of twin boys: Ronan Christopher & James Francis Leonard, sons of Ryan Leonard and Jessica Walls, married in the cathedral on Saturday 5 August 2023 (Preacher: Canon William Deverell) Death of Canon Robert 'Bob' Deane, former treasurer *
Wed 24 Sept	Friends in Conversation: Exploring the Wexford Festival Opera

Thur 25 Sept	Community of St Laurence AGM
Fri 26 Sept	Death of Canon Dr William 'Billy' Marshall, former chancellor *
Sat 27 Sept	Lunchtime recital: Moljegapet Blandakor, Ålesund, Norway & Church of Ireland Historical Society Launch of Patrick Little (ed.), *The Church of Ireland under the Stuarts* (Dublin: Four Courts Press, 2025)
Sun 28 Sept	Preacher: The Venerable Ross Styles, archdeacon of Glendalough Afternoon eucharist & confirmation service of candidates from Dalkey, Rathmichael, Glenageary, and Stillorgan parishes *

OCTOBER

Wed 1 Oct	Evening gala dinner: Celebrating 30 years of Stena Line's Dublin-Holyhead route, attended by the Swedish Ambassador to Ireland, Her Excellency Ms Lina van der Weyden
Thur 2 Oct	Dublinia Lecture: St Michan's Church & Christ Church Cathedral: Connections and divisions (Emer Purcell) [*Cancelled*]
Sun 5 Oct	Preacher: Canon Tom O'Brien, treasurer Midday visit of Rotary International Evensong & installation of canons: Revd Garth Bunting & Revd Alan Breen *
Tues 7 Oct	Friends' first Tuesday tours: 'Keeping the fabric together' by surveyor of the fabric, Frank Keohane
Thur 9 Oct	Dublinia lecture: Building account of St Michael's tower (survives in Dublinia) in the context of later C17 & C18 church towers in Dublin (Mike O'Neill) Reading & Performance: Old songs (Amy Jeffs)
Sat 11 Oct	Open House: Monks' tours Afternoon workshop on decorating medieval manuscripts (Timothy O'Neill) Evening concert: Rotary Club Dublin Central – evening of song & brass featuring Peter Corry, Festival Brass and Celtic Choristers (Compère: Liz Ryan), in aid of Multiple Sclerosis Ireland and Rotary Charities
Sun 12 Oct	Preacher: Canon Roy Byrne, precentor
Mon 13 Oct	Past Choristers' film night: 60th anniversary screening of *The Sound of Music*
Wed 15 Oct	Friends' outing: Saint-Gallen & medieval Ireland exhibition at National Museum of Ireland (Adrian Le Harivel)
Thur 16 Oct	Dublinia lecture: A social history of St Michael's Parish using the first vestry minute book (1667-1754) (Mike O'Neill)
Fri 17 Oct	Dean representing Church of Ireland and lecturing at 'One World One Family World Cultural Festival' in Bangalore, India
Fri 17 - Sun 19 Oct	Open House: Architecture tours
Sun 19 Oct	Preacher: The Venerable David Pierpoint, archdeacon of Dublin
Sun 26 Oct	Preacher: The Revd Canon Tom Layden, SJ, ecumenical canon
Tue 28 Oct	Archbishop Jackson & Dean Dunne represent the Church of Ireland at the Majma (synod) of its partner diocese of Jerusalem in Amman *
Fri 31 Oct	Bellringers: Practice & harvest party

NOVEMBER

Sat 1 Nov	Evening concert: Bach *Mass in B minor* with Irish Baroque Orchestra
Sun 2 Nov	Celtic eucharist celebrated by Canon Dr Ginnie Kennerley on 35th anniversary of her ordination (Preacher: Lay Canon Professor Jim Lucey)
Tues 4 Nov	Lunchtime lecture: St Laurence O'Toole & medieval Gaelic world: Early years 1 Introduction: St Laurence O'Toole – 800 years a saint (Dr Jesse Harrington) *
Sat 8 Nov	Evening concert: New Dublin Voices
Sun 9 Nov	Remembrance Sunday (Preacher Lay Canon Annie Fletcher)
Tue 11 Nov	Lunchtime lecture: 2 Beginnings: A Gaelic prince – Birth, baptism, & family (Dr Jesse Harrington) *
Thur 13 Nov	Morning diocesan schools service, led by the Revd Mike Buchanan * Evening festal ecumenical evensong on eve of St Laurence O'Toole's day marking the 800th anniversary of St Laurence's canonization, and attended by the two archbishops of Dublin and visitors from Eu, France, followed by the annual Community of St Laurence crypt dinner *
Fri 14 Nov	St Laurence O'Toole's day & elevation of St Mary's to full cathedral status
Sat 15 Nov	Prayer movement morning led by Canon Thomas O'Brien in Lady chapel *
Sun 16 Nov	Eucharist (Preacher: Canon Dr Maurice Elliott) Evensong celebrating 50th anniversary of Archbishop Buchanan's commissioning of first women lay readers in the united dioceses of Dublin & Glendalough (Preacher: Canon Dr Ginnie Kennerley) *
Tue 18 Nov	Lunchtime lecture: 3 Rearing: Hostage to vocation – Childhood and education (Dr Jesse Harrington) *
Thur 20 Nov	Friends' outing: Irish Georgian Society HQ & Powerscourt House with art historian, Adrian Le Harivel Evening: DePaul, Service of Life
Fri 21 Nov	Past Choristers' evening recital: Tom Little & Twm Watkins – Concert of music for 4 hands from the serious to the silly
Sun 23 Nov	The Kingship of Christ (Preacher: Canon David Gillespie) Quarter peal of 1260 Plain Bob Doubles in 43 minutes (8-2-21) marking 800th anniversary of canonisation of St Laurence O'Toole
Tue 25 Nov	Lunchtime lecture: 4 Glendalough: Abbot & judge – St Laurence and the law (Dr Jesse Harrington) *
Fri 28 Nov	Evening vigil for the Order of St Lazarus
Sun 30 Nov	Advent 1: Ecology & Faith Series (Preacher: Canon Trevor Sargent, Rector of Bunclody Group of Parishes); Dean's announcement that Precentor Roy Byrne is to be residentiary * Evening Advent procession sung by the cathedral choir

DECEMBER

Mon 1 Dec	Over first two weeks of December, six local primary schools (over 500 children) decorate the cathedral Christmas trees with handmade decorations on the theme of 'Gold, frankincense and myrrh'
Tues 2 Dec	Friends' first Tuesday midday tour: Cathedral stars for Christmas (Adrian Le Harivel)

Thur 4 Dec	Evening concert: Focus Ireland : The journey home – traditional & folk music
Sat 6 Dec	Evening concert: New Dublin Voices – carols for Christmas
Sun 7 Dec	Advent 2: Ecology & Faith Series (Preacher: Dr John Feehan, Emeritus Professor of Agriculture and Science, University College Dublin) Evening concert: A&L Goodbody
Mon 8 Dec	Lunchtime Shoppers' carols: Belvedere Junior Choir Evening Concert: Aidlink
Tues 9 Dec	Lunchtime carols: PEATA service sung by the Cathedral Girls' Choir * Evening carol concerts: Cathedral Choir
Wed 10 Dec	Evening carol concerts: Cathedral Choir
Thur 11 Dec	Friends Christmas bonus afternoon outing to annual sale exhibition, covering 300 years of Irish art at the Gorry Gallery, 20 Molesworth St Evening carol concerts: Cathedral Choir with crypt reception in between
Fri 12 Dec	Lunchtime Shoppers' carols: Mount Sackville Choir Evening concert: London Concertante – Christmas at the movies
Sat 13 Dec	Workshops: Wreath making Bell ringing: Irish Association of Bell Ringers: Eastern District Practice Evening concert: New Dublin Voices – Carols for Christmas
Sun 14 Dec	Advent 3: Ecology & Faith Series. Preacher: The Revd David White, Rector of Zion parish church Evening concert: A&L Goodbody
Mon 15 Dec	Lunchtime Shoppers' carols: Eureka Kells Choir Evening bellringer's Christmas party in the crypt
Tue 16 Dec	Morning bake sale for the Mendicity Institution Lunchtime Shoppers' carols: Mount Carmel Choir
Wed 17 Dec	Taizé service
Thur 18 Dec	Evening concert: Mount Sackville
Fri 19 Dec	Carol service: St Catherine's National School Evening concert: Dublin Youth Choir – Christmas with DYC
Sat 20 Dec	Abolish Direct Provision wrapping Christmas presents in music room for children in direct provision Evening concert: Mornington Singers: Noël
Sun 21 Dec	Advent 4: Ecology & Faith Series (Preacher: Dr Cathriona Russell, School of Religion, Trinity College, Dublin) Concert: Christ Church Community Chorus
Mon 22 Dec	Carol service: A Festival of Nine Lessons & Carols Cathedral Choir Christmas party in the Lord Edward
Christmas Eve 24 Dec	First eucharist for Christmas eve (Preacher: Dean Dermot Dunne)
Christmas Day 25 Dec	Festal Eucharist for Christmas Day (Preacher: Archbishop Michael Jackson) *
Sun 28 Dec	First Sunday of Christmas (Preacher: Canon Paul Arbuthnot, dean of residence & chaplain, Trinity College, Dublin)

** Noted on Dublin & Glendalough diocesan website by Lynn Glanville, Diocesan Communications Officer.*

WELCOMING FRIENDS

Dr Stuart Kinsella
EDITOR OF *FRIENDS' NEWS*

Close readers of *Friends' News* might note some chronological discrepancy in the issuing of the Winter 2025 edition in a rather more clement season, but hopefully the magazine's marination through a dark winter that lingered until February, will have produced bounteous blossom, to mix a melangé of metaphors. The cover, which I have nicknamed 'The Chapter Seal', fits well with an issue which reports on the introduction of a new cathedral constitution, 155 years since the chapter was last responsible for the cathedral, after a good 843-year run as Benedictines, Augustinians and secular clergy. Our overlong winter is also a timely warning of the pressure on the planet's climates, with rising sea levels (see cover!) and extremes of weather both acceleratingly common, and due entirely to human intervention in the natural order. Only pressure and action from ordinary people can help mitigate such poor planetary stewardship.

Amidst such large-scale changes, the local life of the cathedral has continued to bustle with its yearly liturgical cycle of services and events. I am grateful for the customary contribution of the dean who recounts his and Celia's travels to India; to Ginnie Kennerley for her reflection on her 40-year cathedral association, and to those who have remembered recently deceased clergy: Bob Deane and Billy Marshall, as well as the former cathedral administrator, Michael Denton. Many thanks to the CEO also for her overview of cathedral projects, and to Grace McEvoy who highlights the rich links between the cathedral and civic 'Culture Date with Dublin 8' festival.

The music department is well represented with notes from assistant organist and director of music, James Short; greetings from new choristers; reminiscences by Alan McGurdy; an overview of music engagement by Twm Watkins, and news of past choristers from Lesley-Anne Carey. The belfry, likewise, has news from Ray Cregan; details of a northern ringing festival from Kate Nugent, and reminiscences from Vyvyenne Chamberlain. Of history and heritage, Ray Refaussé reflects on the cathedral archives and portraits, while Ruth Kenny updates us on educational ventures, including one on the monuments which resulted in the article following hers, by Greg Sullivan, on the importance of the original positions in which cathedral monuments were erected. Constitutional changes at the cathedral are surveyed by the editor up to the Disestablishment of the Church of Ireland in 1871, while Ciarán Toland analyses the changes after that, with particular focus on the new 2026 regulations.

Dora Hurley, who supplied 'The Seal's Playground' cover, writes beautifully on the inspiration for her 'Wild Dublin' series, some illustrations of which are included, and this is followed by a write-up of the activities of two cathedral communities. Adrian Le Harivel reports on the guided tours of the cathedral on the First Tuesdays of the month, and on the monthly outings, both organised by the Friends of Christ Church, while Matthew Zaradich presents

news of the Community of St Laurence and one of their anchor events in the year's calendar, the annual St Laurence dinner in the crypt. As usual since 2024, some effort has been made to chronicle the number of events that have taken place in the cathedral, and also to include an overview of cathedral personnel.

As always, the editor is most grateful to all those who have contributed advice, text, images, proofing, and varied assistance with posting. Such a rich array of content is most welcome and reflects the vibrancy of the cathedral community. Particular thanks go to Dr Darina McCarthy, for her design and insight which, we hope, makes this little journal not only textually interesting but also visually appealing.

Please do encourage others who might be interested to subscribe to the Friends. The Summer 2026 issue will have much to report on changes of personnel!

Detail from 'The seal's playground' by Dora Hurley.

CATHEDRAL SERVICES

CHORAL

Eucharist:	Sunday (11.00)
Evensong:	Sunday (15.30), Tuesday & Thursday (18.00)
	See website for Monday (Girls' Choir) & Wednesday (Consort)

SAID

Morning Prayer:	Monday–Friday (10.00)
Evening Prayer:	Monday, Wednesday and Friday (17.00)
Midday Eucharist:	Monday–Friday (12.45)

Ministry of Healing Eucharist

Prayers for wholeness and healing with the laying on of hands takes place during the Thursday celebrations of the Eucharist.

Celtic Eucharist

This is celebrated at the lunchtime Eucharist on the first Friday of every month.

All services are live-streamed on the cathedral website.

FROM THE DEAN

The Very Revd Dermot Dunne

DEAN OF CHRIST CHURCH

Welcome to this edition of the *Friends' News*. I continue to be awestruck by the level of activity that takes place both in and around the cathedral. The last quarter of 2025 witnessed a calendar of events that left no day without something happening. This is such a positive experience for the cathedral as it lives out its mission to engage with the community on all levels. It would be impossible for me to recount each event in detail but suffice it to say that the cathedral shone at its best throughout.

Personally, it has been a bit of a whirlwind period whence, having had no long-term plans, Celia and I ended up going to India twice in the space of one month. In early October, I was asked by the archdeacon of Dublin, the Venerable David Pierpoint, to represent the Christian church at a 'World Festival of Faiths' in an ashram (a Hindu monastery) situated about a half hour from Bangalore city in southern India. The context of the festival was the celebration of the one hundredth birthday of Sai Baba, a famous Indian guru and avatar. For those who are unfamiliar with Sai Baba, he was a popular spiritual leader who created an ashram in Puttaparthi, Bangalore with the specific purpose of establishing a health and education centre for the empowerment of the poor in that area. He was particularly popular in the New Age movement of the sixties and developed from there. Sai Baba was a charismatic leader who had many devotees. He was singularly responsible for the education of thousands of young people to third level achievements. He was also responsible for the provision of free medical care for thousands of poor people. Sai Baba died in 2011 leaving a vacuum in the Hindu leadership.

One of his closest devotees and students is Sri Madhusudan Sai who left the ashram in Puttaparthi to found his own ashram in Sathya Sai Grama near Bangalore. He has assumed the title of rightful heir to Sai Baba's legacy and was ordained to continue in the footsteps of the late guru. Through his ashram he has set up a world-class education centre, and has overseen the completion of a six-hundred bed, six-hundred-and-fifty-square-foot hospital for the provision of free medical care for anyone who needs it.

To celebrate the 100th birthday of Sai Baba, Sri Madhusudan Sai initiated a hundred-day festival to acknowledge the legacy of the late guru. The festival was billed as

The dean and his wife Celia in the newly-opened six-hundred bed hospital.

the longest continuous festival in the world and was recorded in the *Guinness Book of Records* for this achievement. Each day of the one hundred days was devoted to a particular country. Ireland's day was the 17 October. The format of the day began with a talk given by a spiritual leader from the country celebrated. I gave the talk for Ireland which was followed by a presentation to a person from the country who made a large humanitarian contribution. The Irish recipient of the award was George Smullen of Glasnevin parish. George received his award as an acknowledgement of the great work he did in Thailand for the relief of victims of the tsunami that hit that country on 26 December 2004.

Dean Dermot with Chen Chen, aide to the Dali Lama.

I gave my spiritual talk on Irish spirituality and its roots. I used my talk to explore the theory of Irish spirituality having its roots in the Indian Vedic religion which emanated from the hinterland of the Indus river in northern India. I have always been fascinated by this link and the comparison between the two spiritualities is palpable. This is a subject that the recently deceased, Manchán Magan explored in his book: *Brahmans and brehons: Resonances between Irish and Indian cultures* (Castlebar: Mayo Books Press, 2024). This is a powerful book by an author immersed in the spirit of the land and the faith we inherited from our pre-Christian forebears.

You may be asking at this stage, what is a Church of Ireland dean doing attending a Hindu ashram giving a spiritual talk on Irish spirituality in a Hindu context? This was an enormous privilege for me to engage with other faiths and talk about Irish Christianity in such a positive way and experience such a warm reception from our brothers and sisters of other faiths. The title of the festival was *One World, One Family*. This title provided the background agenda of the whole festival which was the convergence of all faiths in our common humanity.

As a result of my talk, I was invited back to the ashram for the birth date of Sai Baba on the 23 November. This was the final day of the festival and was also the day when the hospital opened. This was a very special occasion when so many faiths and religions got together to share and explore each other's faith. I came away from the festival feeling enriched and affirmed in my own faith. The emphasis of the 'Festival of Faith' was placed on encouraging people of all faiths to live their faith with full enthusiasm and conviction.

This entire experience prepared me for the celebration of Advent which began on Sunday 30 November leading on to the celebration of Christmas. My lasting experience of Advent and Christmas was one of presence, feeling the presence of the Divine God both within and without and sharing that presence with others in the celebration of the liturgy and in prayer. I am a firm believer that God has a great sense of humour and, when we think we know the way we want to go, He has other plans, and something completely different emerges that never entered our psyche but which we eventually know is the right path to follow…

LOOKING BACK ON 40 YEARS ASSOCIATED WITH THE CATHEDRAL

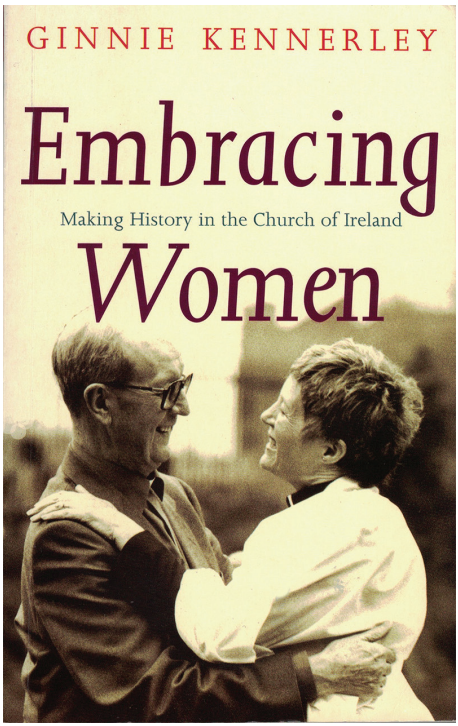
The Revd Canon Dr Ginnie Kennerley
FORMER CHAPTER MEMBER & ONE OF THE FIRST WOMEN PRIESTS

November was quite a month for me at Christ Church – certainly the most active since I retired from parish ministry more years ago than I like to admit. As the celebration of past events for women in ministry, myself included, was a constant theme, it prompted me to recall key moments from nearly forty years of my association with the cathedral.

The first goes back to Dean Tom Salmon in the mid 1980s, when the cathedral's style was a good deal less formal than it became under John Paterson. As a recently commissioned lay reader, I complied with a degree of nervousness when he co-opted me to act as crucifer for some special occasion. Wearing the striking magenta gown of the time, and with no experience of cathedral choreography, I was relieved to be assured later that I had not put a foot wrong!

The next occasion was somewhat more traumatic – I nearly missed my own ordination to the diaconate in 1988, when a vintage car rally, a victorious football team's arrival from afar, and a women's mini-marathon brought the Dublin traffic to a slow crawl. I arrived breathless at the chapter house, my car abandoned down the lane, to hear Archbishop Caird declaring, 'Well if she doesn't turn up we'll have to go ahead without her!'. Later I remember him praying over me that I might proceed in due course to the priesthood 'in so far as the law of the Church of Ireland allows'. (No such reservation applied to my co-ordinand, John McCullagh, of course!)

It became clear over the next couple of years that Dr Caird hoped that the Church of Ireland would not allow women's priesthood and although the General Synod voted in favour in June 1990, he postponed taking action until October that year. Aware of his reluctance, and fearing that some deficit of episcopal intention might later be claimed, I sought reinforcements. So both former Archbishop Harry McAdoo and future Archbishop John Neill came and joined in the laying on of hands with Dr Caird, ahead of all the other clergy involved.



Father Romuald Dodd, O.P. embracing Ginnie after her ordination to the priesthood in October 1990 on the cover of her book Embracing women: Making history in the Church of Ireland *(Dublin: Columba Press, 2008).*

Dean John Paterson, well known as an opponent, absented himself entirely, claiming a harvest festival commitment in the west of Ireland; but ironically a large number of senior Roman Catholic clergy attended, including the abbot of Glenstal, Dom Celestine Cullen, with Br Henry O'Shea, Fr Eltin Griffin of Gort Mhuire, Fr Declan Deane of the Irish School of Ecumenics, Fr Romuald Dodd O.P. of RTÉ and, if I remember rightly, most of the editorial board of *The Furrow*. Also present was Deaconess Diana McClatchey, moderator of the Movement for the Ordination of Women in the Church of England, beaming with delight in the congregation.

Canon Ginnie Kennerley, Daphne Wormell, Patricia Hastings-Hardy, Audrey Smith and Thea Boyle with Dean John Paterson in Christ Church on on 19 November 2000 on the 25th anniversary of their commissioning as lay readers in 1975.

At the time, I was serving my title with the Revd David Godfrey at Christ Church, Bray, while also working as lecturer in Applied Theology at the Church of Ireland Theological College, the principal being the Revd Professor John Bartlett, for many years precentor of Christ Church, who acted as interim dean when John Paterson's illness led to his retirement. His kindness right up to his death three years ago was invaluable.

No further memories for a couple of years until my first invitation to preach came in December 1992 on the fourth Sunday of Advent. Perhaps a woman's view of the Virgin Mary's acceptance of her call might be of interest? This proved to be the case in that Gabriel Daly O.S.A., my theology lecturer in TCD, came to check this out, and approved without reservation!

The invitation had come graciously from Dean John Paterson, although he had recently resigned as a clerical honorary secretary of the General Synod, in protest at the synod's refusal to make acceptance of women's ordination optional for clergy. My only difficulty on this occasion was that he insisted I wear choir dress, not a priest's stole, though to soften the blow he wore choir dress himself to escort me up the aisle.

Both dean and archbishop mellowed over the years, the latter appointing me rector of Narraghmore & Castledermot in Glendalough diocese in 1993, and the former accepting me as a canon of the cathedral when Archbishop Walton Empey nominated me late in 1996. From then on I came to play a regular part in the life of the cathedral, preaching twice a year as canon in residence, and in due course serving on the cathedral chapter.

It has been hugely rewarding to have a part in the life of the mother church of the dioceses. Preaching and conversing here offers both a broader perspective and a wider reach than one can hope for within the confines of a single parish. While there

is a considerable local congregation, one also finds oneself in conversation with people from all over the world and from other church traditions - which can be as stimulating for the preacher as the visitor. And the preacher's words reach further too!

It was in association with the proposed Anglican Covenant that this was most noticeable in my case. When, in response to the furore over the consecration in North America of Gene Robinson as the first openly gay bishop, the proposal of a 'two-track' Anglican Communion was made in 2009 - its first class members to be provinces who promised to alter no regulations without the agreement of other churches in the communion, and those who refused to be relegated to junior status – I had to cry 'foul'. How could Christian faith remain vibrant and helpful in a changing world if we committed to move forward only at the pace of the most reluctant provinces worldwide?

The sermon that resulted was mainly an appeal to common sense. People and cultures and their traditions are diverse and we need to acknowledge that diversity, heeding St Paul's call to humility and gentleness, to bearing with one another in love, so as to move ahead together with mutual respect. And to any biblical literalists who might be present I suggested that the fierce strictures against homosexuality of St Paul and Leviticus referred to depraved and licentious sexual activity – an abomination in any society – and not to the committed life partnerships of some gay Christians widely recognised today.

The positive response from the LGBT+ community was immediate, and led to my playing a role in the work of Changing Attitude Ireland from then on, also speaking at the IDAHOT (International Day Against Homophobia, Biphobia and Transphobia) service in St Patrick's Cathedral the following year. Looking back, it's good to feel this was part of the progress towards the national acceptance of same-sex marriage in the 2015 referendum; good also to note that the Church of Ireland decided to 'subscribe', not 'affirm' the Anglican Covenant, which the Church of England itself rejected out of hand a couple of years later, to widespread relief.

Christ Church Cathedral might appear to be a place of considerable stability, but there have been various upsets down the years, not least because it is a complicated and expensive place to run. No dean can hope to manage all the details or to preside at all the worship, so a considerable clerical, office and management staff as well as organists and choirs, backed by a goodly number of volunteers, is needed. Inevitably some appointments turn out to be less than ideal and the personal recriminations can be intense and the results very expensive. So I find it remarkable that in my nearly 30 years as a canon there have been only three deans, John Paterson (1989-2004), Desmond Harman (2004-7) and Dermot Dunne (2008-26).

Dean Harman brought a 'lower' flavour to the cathedral - I still remember him objecting strongly, as a member of the chapter, to the sale of rosaries in the shop! He was greatly appreciated for his calm and business-like demeanour; and the cathedral was grief-stricken when he succumbed to a heart attack after less than three years in post.

Who would Archbishop John Neill find to replace him?

His appointment of Dermot Dunne, who had served as dean's vicar at the cathedral from 1999-2001, came as a surprise to many, given that he had started his priestly ministry as a Roman Catholic. To me, it was a delight; because when he became rector of Tinahely in 2001, our parishes were almost adjacent, so we lunched together every now and then, along with Celia, and helped each other with holiday arrangements over the next few years. It was a joy to welcome him back to the cathedral on 1 June 2008 in a sermon recalling the legacy of St Laurence O'Toole, and his challenge to us all to incarnate

Archbishop John Neill and Canon Kennerley in Christ Church in 2015 on the 25th anniversary of her ordination to the priesthood.

Christ's love without conditions. It will be sad to see him leave later this year, as his 18-year tenure has blessed me greatly.

Celtic spirituality, especially as expressed in the worship of the Iona Community, was a key interest of mine at the time, intensified by a recent visit to New Zealand. 'Do you know they celebrate a Celtic Eucharist regularly in Christ Church Cathedral in New Zealand?' I asked the new dean one Sunday. 'Don't you think we should have one here?' The result was the Celtic Eucharist he invited me to draft and to conduct on the first Friday of each month, as I have been doing ever since. Taking just under half an hour, it expresses an awareness of God's presence in creation and humanity that derives from those early centuries – times before Christians split into competing church dispensations. Visitors from round the world, as well as locals, seem to love it and clergy delight to take home copies for themselves. A further joy is that it brings me into the cathedral so regularly, and I thank the vergers for their constant support.

Another weekday service that I helped put together long ago is the Church's Ministry of Healing eucharist, celebrated at 12.45pm every Thursday. It is a privilege still to be regularly involved with this and to witness the blessing the worshippers receive.

To return, finally, to the theme of women's ministry, an epoch-making event in the cathedral on 30 November 2013 was the consecration of Pat Storey as the first woman bishop in Ireland and the UK, followed only nine days later by the launch, by Bishop Pat, of women's ministry campaigner Daphne Wormell's biography *With Dignity and Grace*, and her acceptance of the silver cross which Daphne left in her will for presentation to our first woman bishop.

More generally, it has been so good in recent years to see many women appointed canons of the cathedral. Adrienne Galligan and Sonia Gyles are the names that immediately come to mind, then Lesley Robinson; but Dr Margaret Daly-Denton also features regularly on the preaching rota and we have been hugely privileged to have a former president of Ireland, Dr Mary McAleese, as a lay canon, recently succeeded by Annie Fletcher of IMMA (Irish Museum of Modern Art). Perhaps most impressive of all has been the regular ministry of Professor Anne Lodge, appointed priest scholar to the cathedral in 2021, and then canon in 2024. Her weekday job being director of the Church of Ireland Teacher Training Centre at Dublin City University, she is free to join in leading worship most Sundays in addition to taking her turn on the preaching rota; so she has developed a familiarity with the cathedral style that allows her to fill any role required, to the manner born and at short notice. The dean must be most grateful to have her back-up, especially now that he is without a dean's vicar.

Women's place in the church, my own included, has been evident enough in the cathedral these past weeks, with Annie Fletcher preaching on Remembrance Sunday. On Tuesday 21 October, the cathedral helped me to mark the 35th anniversary of my priestly ordination with a special Celtic Eucharist for friends from a variety of backgrounds, providing coffee and sandwiches in the south transept to follow. On Sunday 2 November, the dean invited me to celebrate at the sung eucharist, acting as my deacon, in memory of the same event. (The green-robed photo that marked the occasion makes a fitting partner for the red-robed one ten years earlier in 2015, when the former archbishop, John Neill, preached to mark my 25th anniversary and I celebrated.)

Far more importantly, at evensong two Sundays later, we celebrated the 50th anniversary of Dublin and Glendalough's first five women lay readers, personally selected, trained and commissioned by Archbishop Buchanan, with a view to the future ministry of women in the Church of Ireland. We are all in his debt, and in theirs. May God go with us into a future where there is neither Jew nor Greek, male or female, slave or free, but all are one in Christ Jesus.

Canon Ginnie Kennerley marking the 35th anniversary of her priesting in 2025.

CLEAR STORIES *of* STAINED GLASS:

Restoring the clerestory windows & their diocesan arms at

Christ Church Cathedral, Dublin

Tuesday lectures in
February 2026 @ 13.10

TUESDAY 3 FEBRUARY
Conserving the cathedral in the 2020s
Frank Keohane
(Surveyor of the Fabric)

TUESDAY 10 FEBRUARY
Dioceses of the Irish church
The Revd Dr Adrian Empey
(Medieval Historian & Precentor of Christ Church, 2001-8)

TUESDAY 17 FEBRUARY
G.E. Street's stained glass
Dr Caroline McGee
(Art Historian)

TUESDAY 24 FEBRUARY
Street's 1871-8 restoration:
Unexplored aspects
Dr Stuart Kinsella
(Research Advisor)

ADMISSION FREE. ALL WELCOME.

The chapter house lecture room is unfortunately only accessible by stairs.

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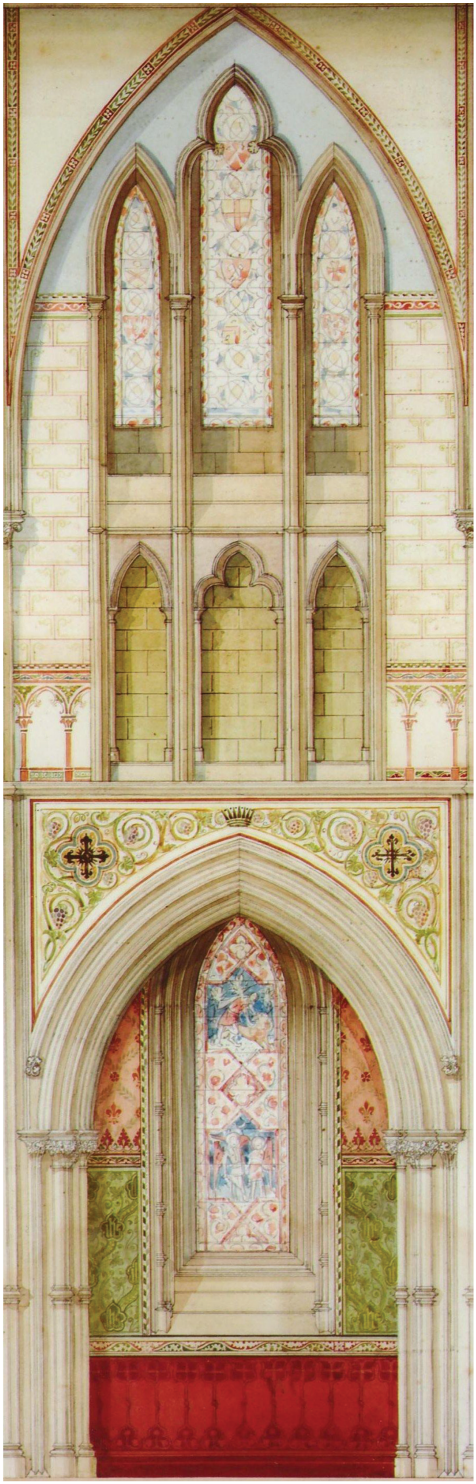
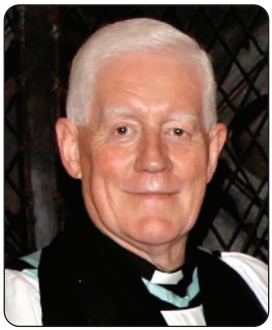
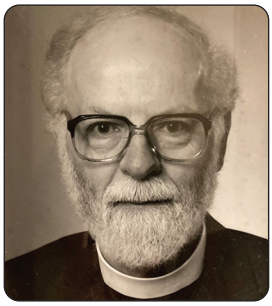


Right: A proposed late 19th-century decorative scheme for the cathedral nave by Sibthorpe's (Irish Architectural Archive, 2002/33)



Canon Robert Deane (1952–2025)

Robert 'Bob' Deane was ordained deacon (1985) and priest (1986), serving as curate of Raheny & Coolock (1985-8), during which he was also appointed an honorary clerical vicar at Christ Church. He served as rector of Edenderry Union, encompassing Carbury, Edenderry, Clonsast (Clonbullogue) and Rathangan (1988-2000) in Meath diocese, and was a cathedral canon of St Brigid's, Kildare and Trim, Meath. He served as rector of Swords with Donabate and Kilsallaghan (2000-18) until his retirement, during which he was a canon (2008), and later treasurer (2014) of Christ Church. He died on Sunday 21 September 2025, and our sympathy goes out to his wife, Anne, and daughter, Sarah, and all members of his family.



Canon William Marshall (1935–2025)

William John 'Billy' Marshall was educated at Omagh Academy and Trinity College Dublin, where he was a scholar and prize-winner. He was ordained in 1959 for the diocese of Down, serving as curate of St Columbanus', Ballyholme, Bangor (1959-61) and, following his BD (1961), was a missionary for the Dublin University Mission in Chota Nagpur, India (1962-72). He was assistant chaplain in TCD (1973-6), when he also completed a Ph.D. (1975) on 'The Church of North India / Pakistan', following which he served as incumbent of Rathmichael (1976-91). He was a canon (1990), and later chancellor (1995) of Christ Church, when he also served as vice-principal of the Church of Ireland Theological College (1992-2005). He wrote several books and left a commendably organised archive to the Representative Church Body Library (Ms 880) of the papers, correspondence and printed materials relating to his clerical and missionary career. He died on Friday 26 September 2025, and our condolences go to his wife, Margaret, and his wider family.

Opposite page: Spring cherry blossoms frame the cathedral.

Michael Denton (1946–2026)

Michael Denton was born in London to a devout Anglican family on 15 March 1946. He was educated at East Ham Grammar School. Having married Kay Kavanagh, a Dubliner, he moved to Ireland in 1975. When Kay died in 1988, he was left to balance bringing up three children, aged from seven to fourteen, with a demanding role as a director in the Irish branch of an American multinational company. A fluent speaker of French, Italian, Portuguese, and Spanish, Michael spent most of his career in international sales and marketing. From 2004 to 2010, he was administrator of Christ Church Cathedral, Dublin. He often referred to these years as the happiest period of his working life. A keen cricketer from his youth, Michael had been enlisted for the Garda Síochána Cricket Club soon after his arrival in Ireland. Retirement gave him time for armchair cricket and for treating family and guests to the outcomes of his extensive knowledge of international, and particularly Portuguese, cuisine. During his retirement years he was subscription manager and treasurer of Search: A Church of Ireland Journal. He also served until his death on the Board of Christ Church. Michael was a devoted member of the 'Wednesday Morning Service' community at his local parish of Taney, the regular Sunday congregation at the cathedral, and the Friends of Christ Church. He died on Thursday 8 January 2026 and his Requiem Eucharist was held in the cathedral on Monday 12 January. Our sincerest condolences to his wife, Margaret Daly-Denton, a long-standing member of the congregation, and to his family and friends.

CEO PERSPECTIVE

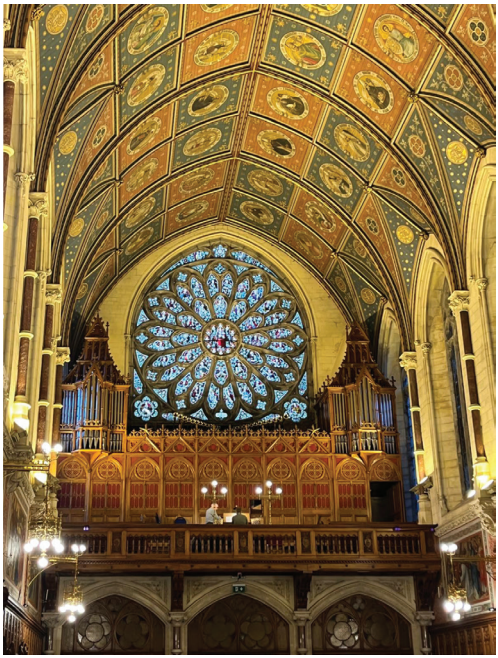
Susanne Reid

CHIEF EXECUTIVE OFFICER

On Thursday 6 November a group of staff, representing all departments within the cathedral, spent an away day at Maynooth where, in addition to hearing updates on accessibility, sustainability and other key work programmes, the group enjoyed a presentation from Fáilte Ireland on tourism trends for 2026 and a memorable tour of St Patrick's Pontifical University led by Rev. Dr John-Paul Sheridan.

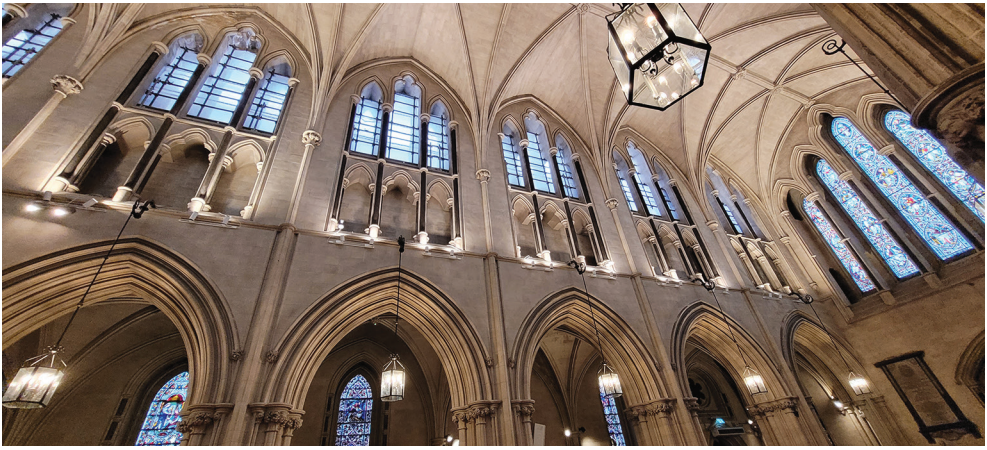
December was a very busy month, and the entire team here is to be commended on the commitment with which they delivered the myriad of services, events and activities which took place every day and every evening throughout the month. I would like to thank the verger, operations and events teams in particular.

Cathedral staff in the chapel of St Patrick's, Maynooth.



The chapel's west end organ.

2025 was a good year for tourism to the cathedral with 3% more visitors than in the previous year and our cathedral shop had its best year's trading to date. Charline and her team at the front desk offered a warm welcome throughout the year, which was commented upon frequently on all review sites. Raymond and Una in the shop are to be congratulated on the record sales figures achieved. The office team supported all areas of the cathedral with remarkable good humour, efficiency and expertise throughout the year.



The empty south-nave clerestory windows.

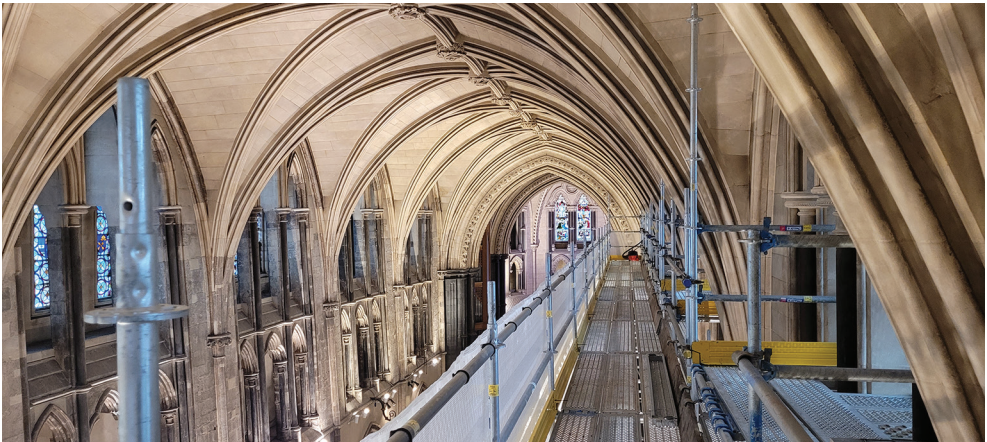
The last few months of 2025 were lively as we worked to complete the governance restructure project that has been a priority for the Board and, by extension, me over the last number of years. Christ Church Cathedral, Dublin CLG commenced trading on New Year's day, Thursday 1 January 2026. The office and operations team worked diligently in November and December to make sure that the necessary operational elements were in place for 1 January.

We eagerly awaited the return of our stained-glass windows in February. In December, I had the privilege of visiting the workshop where they are being restored, and can report that they were indeed in expert hands.

I continue to work with CCS Fundraising on our campaign 'Stewards of the Cathedral's Millennium'. It is slow to get going but we are reassured by the experts that this is quite normal when going from a standing start.

Some of the projects in the pipeline for 2026 and beyond include additional accessibility measures in the cathedral and chapter house, planning for work on our railings and grounds, fundraising and growing our income across all revenue streams.

The nave vault, viewed from scaffolding installed to replace the clerestory windows.



CULTURE DATE WITH DUBLIN 8: COMMUNITY & COLLABORATION AT THE HEART OF THE CITY

Grace McEvoy
CREATIVE & MANAGING DIRECTOR, CULTURE DATE WITH DUBLIN 8

At the heart of Dublin 8, Christ Church cathedral has stood for centuries as a place of worship, gathering, reflection, and civic life. Its walls have witnessed the unfolding story of the city, from medieval beginnings to the layered, vibrant neighbourhood we know today. Rising above streets shaped by history, creativity, and community, the cathedral occupies a unique position within one of Dublin's most culturally rich districts. It is within this living landscape that Culture Date with Dublin 8 has grown, an initiative rooted in place, partnership, and participation.

Culture Date with Dublin 8 was first piloted in 2017 by Dublin City Council's South Central Area and a number of cultural stakeholders, in response to the exceptional concentration of cultural, historic, and creative assets within the neighbourhood. What began as a small two-day celebration with just nine cultural partners has, over eight years, evolved into a distinctive week-long annual festival and a year-round cultural platform. To date, Culture Date with Dublin 8 has delivered over 500 free and low-cost events, welcomed more than 36,000 attendees, and worked with more than 100 programme partners across

Launch of Culture Date with Dublin 8 outside the cathedral with local school children from St Brigid's, The Coombe and Inchicore drumming school MaSamba Samba (Wednesday 19 April 2023).

Tom O'Sullivan giving his 'Rats and Rascals' tour (May 2025).

museums, heritage sites, libraries, studios, community venues, parks, distilleries, and public spaces (one of those distilleries being Roe & Co., a reimagining of the original distillery that funded the cathedral's restoration in the 1870s).

At its core, Culture Date with Dublin 8 celebrates the area as a living cultural district, a place where heritage and creativity meet in fresh and meaningful ways. The programme connects people with the neighbourhood's stories not only through traditional guided tours and talks, but through imaginative and inclusive experiences. Over the years, audiences have taken part in Lego treasure hunts through historic streets, biodiversity walks in memorial gardens, parent-and-baby tours, outdoor cinema screenings, spoken-word nights, podcasts, and the popular Late in D8 strand, which has brought music and performance into the neighbourhood after dark. Visitors have gained behind-the-scenes access to buildings not normally open to the public, discovering aspects of Dublin 8 that are often hidden in plain sight. Memorable moments have included the re-opening and re-dedication of Goldenbridge Cemetery, commemorations of Daniel O'Connell and the centenary of the end of the Irish Civil War, reflections on the work of Inchicore poet, Thomas Kinsella, and specially commissioned projects such as Humans of Dublin 8: The Liberties Edition. Each year, the festival reveals new layers of the district's social, political, and cultural history, reminding audiences that Dublin 8 is not simply a collection of landmarks, but a neighbourhood shaped by people, memory, and lived experience.

This collaborative approach lies at the heart of Culture Date with Dublin 8's success. Each year, the programme brings together artists, historians, musicians, community groups, local businesses, national cultural institutions, and world-class breweries and distilleries, creating a shared platform that strengthens connections across the district. Alongside the annual festival, a number of signature initiatives have expanded the programme's reach year-round, including

Yoga in the nave with Sophie Gough (May 2025).

the Discover Dublin 8 online hub, the Faces Behind D8 interview series, and the Dublin 8 Cultural Attractions Map and Passport, all designed to encourage exploration, repeat visits, and deeper engagement with local culture.

Christ Church Cathedral formally joined the Culture Date with Dublin 8 initiative in 2019, alongside key partners including St Patrick's Cathedral, Marsh's Library, and the Edward Worth Library. Since then, the cathedral has played an important and evolving role within the programme, contributing experiences that invite people to engage with history, music, architecture, wellbeing, and community in ways that are both accessible and imaginative.

Through its participation, Christ Church Cathedral has opened up spaces and stories that are often unseen, from specialist guided tours and access to its crypt and tower, to music, family-focused events, yoga and wellbeing activities, and opportunities for audiences to experience the cathedral as a living cultural space. In recent years, this has included large-scale participatory moments such as community choirs and celebration concerts, alongside more intimate encounters through talks, recitals, and themed tours. Together, these contributions reflect the cathedral's commitment to welcoming diverse audiences and supporting meaningful cultural engagement within the wider district.

The launch of Culture Date with Dublin 8's five-year Strategic Plan for 2025-30, which took place at Christ Church on Wednesday 28 January, marks an important new chapter. Building on eight years of steady growth, from a small pilot festival to a district-wide cultural platform involving over 100 partners, the strategy sets out a clear vision for the future. Its focus is on expanding year-round programming, strengthening collaboration, supporting new creative commissions, increasing visibility, and further establishing Dublin 8 as a recognised and thriving cultural district.

Kelly Tavolassi with her young monastic padwans (May 2025).

Photocall outside Christ Church for launch of Culture Date with Dublin 8 five-year Strategic Plan for 2025-30 (28 January 2026).

Looking ahead, the next phase will see deeper co-creation with partners and communities, new artistic and historical projects, enhanced visibility across the neighbourhood, and continued efforts to connect people to heritage and creativity in imaginative and inclusive ways. The ambition is not simply to grow in scale, but to grow with intention, embedding culture more firmly into the everyday life of Dublin 8, while safeguarding the authenticity and diversity that make the area so distinctive.

Today, Culture Date with Dublin 8 engages tens of thousands of people annually, fostering pride of place and encouraging new audiences to experience the district's remarkable cultural landscape. As it moves into its next chapter, the initiative remains committed to collaboration, shared ownership, and ensuring that Dublin 8 continues to flourish as a vibrant and connected cultural quarter for years to come.

Launch of Culture Date 2025-30 five-year Strategic Plan in the music room (28 January 2026).

CATHEDRAL MUSIC

James Short

ASSISTANT ORGANIST & DIRECTOR OF MUSIC

The year 2025 marked 50 years since the induction of the first female members into the cathedral choir. Christ Church was one of the first in both Ireland and the United Kingdom to have both men and women in its ranks. The cathedral was well ahead of its time in this respect; only in the last decade has the presence of women in top-flight cathedral choirs become the norm. Keen eyes (and ears) may note that the integration of male and female voices still ignites passion and causes a great deal of debate.

The girls' choir sang their first service since before the Covid pandemic on Monday 6 October 2025, and ten girls now sing evensong regularly on Mondays. They also sang for the popular Peata carol service on Tuesday 9 December, surrounded by pets and puppies of all shapes and sizes. The girls' progress is commendable considering the challenges posed to young minds and voices by the various liturgical demands placed upon them! The girls receive instruction in music theory which is vital in developing musicianship, as well as many biscuits from the kitchen for their hard work!

Another addition to the choir's calendar is choral evensong on Wednesdays sung by the cathedral choir. The first Wednesday service took place on 25 February in a new arrangement that sees the closest return to almost daily sung services, acknowledging the various combinations of services introduced under directors in the intervening years, since 1979.

Organ from the clerestory window scaffolding.

Above: Cathedral Girls' Choir singing at the Peata carol service.
Below: New organ scholar, Lilla, can only reach the pedals!

We also welcome three new members to the choir, choral scholars Hannah Irvine (soprano) and Amy Cawley (alto) from Trinity Chapel down the road, and Annie Collins from the University of St Andrews in Scotland. You can read further about each of them in their own words in the following pages, along with reminiscences of the choir in the old grammar school by Alan McGurdy, as well as reports from Twm Watkins on his schools' work and the community chorus, and from Lesley-Anne Carey on the Past Choristers' Association.

Girls' choir after the carols service with Tom Little & Twm Watkins.

Thinking of Scotland though, the following letter might be of interest, and does not reflect the opinion of the music department!

'Letters to Editor - Church Choirs

To the editor of the *Dundee Courier*.

Sir, - The remarks of "F.M.A." [on] this subject in today's *Courier* are good so far as they go. The simple truth, however, is that the performances of most church choirs are more gymnastic than musical, and nothing else can be expected when it is considered that the only aim and object of 90 percent of their members is not to try to give reverent interpretation of church music, but simply "show themselves off." When the choirs face the congregation the capers of the choristers are especially distressing to the devout worshipper, and often entirely destroy the effects of good sermons. In fact, choirs are nothing but hatcheries and nurseries of conceit. This usually culminates in a choir "strike." The reason for this line of action being resolved on is because a choir usually thinks it is indispensable to the worship of the sanctuary. In the interests of true religion, therefore, choirs ought to be abolished. What I propose is the substitution of a congregational singing class, open to old and young, in place of the weekly prayer meeting, which at present is nothing but "weariness of the flesh" alike to pastor and people; throw open the choir seats (where near the pulpit) every Sunday to people who are afflicted with deafness, and a new era in church life and work will begin. – I am, &c., AULD FARRANT. 8th December, 1898'.

WELCOME TO NEW CHOIR MEMBERS

ANNIE COLLINS (soprano)

Hi! I've just moved to Dublin from the UK to complete an M.Phil. in History of Art and Architecture at Trinity College Dublin. This past June, I graduated in the school of Art History from the University of St Andrews, Scotland, where I was a choral scholar in the university's chapel choir for four years. We were fortunate to sing some amazing music, most recently J.S. Bach's St John Passion, in which I had the chance to perform an aria alongside the university orchestra. My choral life started in Lincoln cathedral, a building which has since inspired my academic interests. My undergraduate dissertation focused on a chantry chapel at Lincoln decorated by Bloomsbury Group member, Duncan Grant, and explored queer aesthetics through a modernist lens in the context of sacred iconographies and spatial temporalities. While I haven't studied music since GCSE, it has become a hobby I love and have been thrilled to continue in the beautiful setting of Christ Church.

HANNAH IRVINE (soprano)

Hi, I'm Hannah Irvine, a third-year student of radiation therapy at Trinity College Dublin. I started singing with the cathedral choir this September and have really enjoyed my first semester here. I have sung in school choirs growing up, and with the Trinity College chapel choir for my first two years of college, before joining Christ Church. I have found that music, especially when performed with others, is an experience that brings connection and a sense of grounding which is only enhanced by such a beautiful and historic venue as Christ Church. The growing pains of becoming a healthcare professional, especially one who only works with cancer, have made me really appreciate music as an outlet. I enjoy the structure and routine that the choir brings to my life and the lovely new people I've met who have been such support musically and personally in the short time I've known them. On a lighter note, I am so grateful to the choir, primarily because they have introduced me to some lovely food spots in the area that are now staples for my Sunday lunch.

AMY CAWLEY (alto)

Hello there! My name is Amy, and I joined the cathedral choir in September as an alto. I am in my second year of law at Trinity College Dublin. I have been singing for as long as I can remember. My love for choral music began in secondary school, when I started in the Irish Youth Choir and Dublin Youth Choir. In college, I have sung with the Trinity College Singers and the Trinity College chapel choir, which was my first introduction to sacred music. The experiences I have had in these choirs were invaluable, and I look forward to learning more and making new memories with the cathedral choir. Singing in Christ Church cathedral was a dream of mine in recent years, and I am incredibly grateful for this wonderful opportunity. The standard of the choir is admirable, and everyone has been so lovely and welcoming. It has been such a pleasure to sing at Christ Church so far, and I am looking forward to singing with the choir into the future!

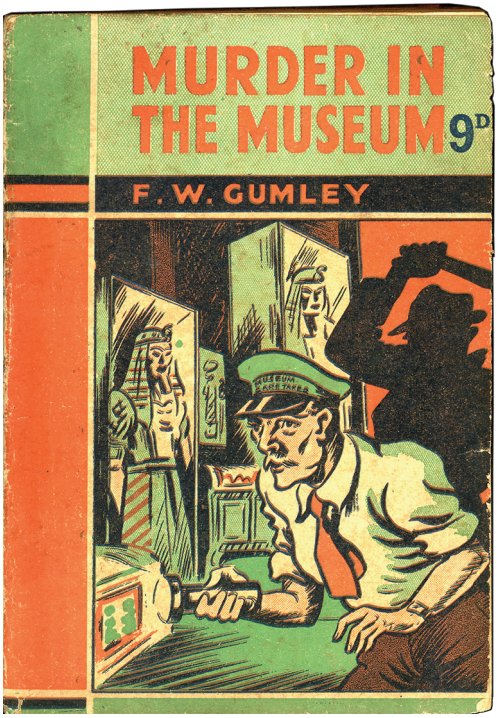
CHOIR REMINISCENCES

Alan McGurdy
GRAMMAR SCHOOL PUPIL (1956–60)

Ireland in the 1950s was bleak, but for young people growing up in this period, we thought that it was great. It was the time of gaiters, Anthony Eden hats, and rolled umbrellas. The grammar school attached to Christ Church, founded in 1493 by Prior David Wynchester (1489–99) to educate the choristers who were first introduced in 1480, ensured the provision of boys to sing for the cathedral's daily services – the school football team was even called Wynchester United.

Excellence in education was a goal but seldom achieved. The numbers of boys attending the school varied, but seldom exceeded fifty: made up of four classes of about a dozen students per class. In addition, there was a preparatory class of mixed ages below twelve years who were taught all subjects by a contract teacher. The four classrooms were distributed between the chapter house building and the synod hall which accommodated two classrooms, one of which is now the tea room and the other the shop of the Viking

Wynchester United Junior XI football team (1954-5). Back row (left to right): I. Smith, D. Patton, J. Stuart, F.W. Gumley, V. Savage, S. Harris, G. Savage. Front row: D. Elton, D. Shaw, B. Foote (Captain), W. Kinlan, P. Dixon.



F.W. Gumley, Murder in the museum
(Dublin: Mellifont Press, 1944)

experience. The third is the music room over the chapter house, the classroom of the headmaster, the Revd F.W. Rodgers (dean's vicar) who taught Latin and religious education. Fourthly, the library, which is now an office above the kitchen, was the domain of Mr F.W. Gumley, the favourite teacher of most students, and arguably the most influential teacher in the school. He was a prolific writer, publishing over twenty-five novels aimed at a junior readership. He taught English, geography, history and got especially good results in commerce. The Rev. B. Walsh (clerical vicar) taught Irish and maths and was a disciplinarian – we may have behaved better but results suffered.

Following assembly in the music room the daily routine started at 9.00am, with one hour of singing practice and tuition (although I did not sing myself). Choristers were assigned to sing two services, one in the morning at 11.00am Matins and the other in the afternoon at 3.00pm Evensong, both of which lasted half an hour. We were told that it was a condition of the Roe Endowment that we must have two daily sung services in the cathedral. The choir was divided in two: Decani (Dean's side / south side) and Cantoris (Cantor's side / North side). This division was used for convenience to reduce the size of the choir. Decani might be required to sing matins and Cantoris to sing evensong. There was further practice with the adult choir on a Thursday and, of course, the attendance of the full roll call of the choir at Sunday services. The weekly service, choristers did not wear full choir attire, but simply wore a cassock.

The organist and choirmaster was Arnold Thomas McKiernan. Mr McKiernan tended to react to any deficiency in the chorister's contribution during practice by thumping the keyboard of the piano and raising his voice which seemed to achieve the objective through fear or encouragement, for everyone to try harder. I do not remember Mr McKiernan conducting, but he sometimes gave instructions from the organ during rehearsals. His 'street cred' would have been greatly enhanced if we had known that he served as a reserve naval officer during World War II. He was assigned in 1942 to the HMS Azelea, a corvette (a small warship), as a reserved lieutenant, and in 1945 to the HMS Lanka based in Colombo.

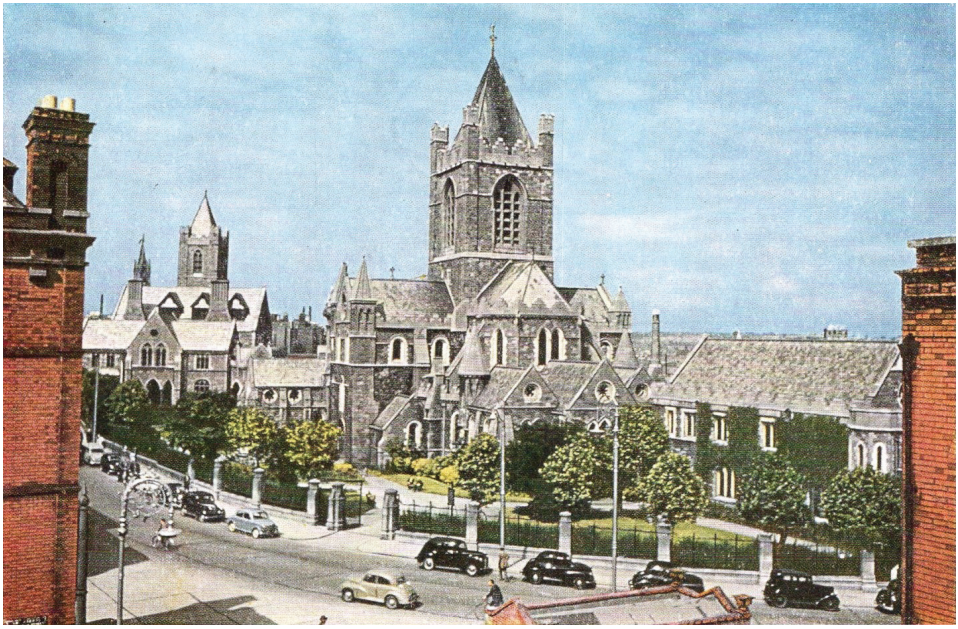
There were deputy organists who took over when Mr McKiernan was on leave / sick. A former pupil, a Mr Ronald Dowson, who was the organist in St Stephen's

Christ Church Grammar School Dublin 1955–6 with the Revd F.W. Rodgers.

Church, was also a part-time teacher in Christ Church teaching under-12s and occasionally played the cathedral organ (not to be confused with the assistant organist at the time, Julian Dawson).

Everybody was known by their surname, and Christian names were not used.

Uniform was mandatory and especially the green cap with crest – the headmaster, the Revd Rodgers, had a fixation about wearing the official cap. Wearing the basic uniform was widely observed, black shoes, grey trousers, white or grey shirts, school tie, grey sweater in season, blazer optional and



school cap. The uniforms were available from Pimm's, George's Street, and Patton's, Parliament Street, Dublin.

Corporal punishment was administered by the headmaster with the aid of 'the Sammy', a stiff custom-made flat leather instrument about 15 inches long and 2 inches wide. It was administered to the backside of the offender, who was required to bend over. Other teachers did not use corporal punishment but lines, detention, threats, extra homework, etc., were applied intermittently.

There were a few rites of passage but best remembered was 'The Holly Bush'. It was applied on an *ad hoc* basis and there was no quality control. The holly bush itself was located to the left-hand side of the door to the chapter house. A new unsuspecting student was grabbed by two older boys by the hands and feet and tossed as high as possible into the bush. Once experienced the victim was eligible to apply it to others. There were bullies and victims of bullies, but it was the exception rather than the rule.

The dean's verger, Joe Coady, was a friend to us all, but there were few 'staff' apart from the religious / teachers / organists. There was the lady who looked after the choir wardrobe, but I was not aware of any staff, unlike today, but then we had few or no visitors.

Ernest Lewis-Crosby was dean (1938–1961) during my time in the school. I remember him as a kindly old man in gaiters, who took a back seat in the management of the choir and its school. However, when I was confirmed in the cathedral he gave us all a book of prayers in which he signed and inscribed.

I left after the Intermediate Certificate in 1960 and, like so many, started work the same year. It was not the end of my formal education: evening classes had commenced for Leaving Certificate and this led on to degrees in Law and Management from Trinity College Dublin, and later to an M.Sc. in zoology from University College Dublin, as well as memberships and fellowships of a number of professional institutions.

Left: Christ Church cathedral and the synod hall around the 1950s, framed (left) by the Lord Edward, (right) by the corner of Castle Street, and (below) by the free-standing public toilets in the middle of Christchurch Place.

Right: The Very Revd Ernest Henry Cornwall Lewis-Crosby, dean of Christ Church (1938–62), with his wife Hilda.

MUSIC ENGAGEMENT: SCHOOLS & COMMUNITY CHORUS

Tomos Watkins
CATHEDRAL MUSIC DEPARTMENT

Christ Church's musical outreach and community-building activities have reached new heights of engagement and quality in recent months. Our four singing schools gathered just before Christmas on Tuesday 9 December, to enjoy a dress rehearsal of the cathedral choir's Christmas concert and to perform Jonathan Dove's song *Christmas is here* to an audience of friends and family. This performance marks a significant step up in the musical demands placed on the participating children, and I am happy to report that they rose to the challenge with great energy. We look forward to seeing what they will accomplish in their second concert in May 2026. The schools participating in this academic year are: Springdale National School, Raheny; St Laurence's School, Chapelizod; St Audoen's National School; and St Catherine's National School.

The community chorus likewise has grown in both number and calibre while retaining the welcoming and friendly atmosphere for which it has become known. Our Christmas performance on the evening of Sunday 21 December culminated in two pieces by contemporary British composer Cecilia MacDowall, *Of a rose* and *Christus natus est*. The rest of the concert had a distinctly Welsh vibe, with the choir performing the famous lullaby *Suo gân* in Cymraeg (Welsh). We had a large and enthusiastic audience who held their own in *O come all ye faithful*, *Hark the herald*, and the audience participation round *Have a lovely Christmas*. This term, we look forward to preparing a concert entitled 'The Explorers', inspired by exploration, philosophical and geographical. The programme features music as varied as the work of composers Randall Thompson and C.V. Stanford, and favourite sea songs such as *The Irish rover* and *Bold Riley*.

Community chorus singing their Christmas concert.

PAST CHORISTERS' NEWS

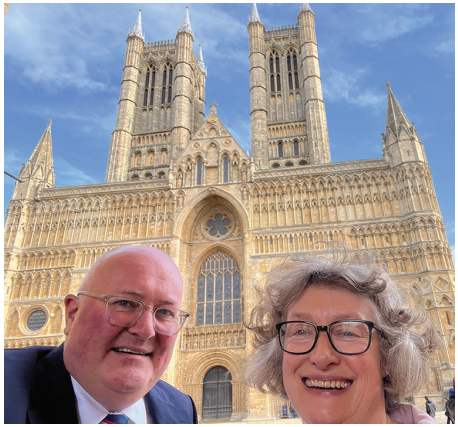
Lesley-Anne Carey
PAST CHORISTER COMMITTEE MEMBER

The Past Choristers' Association has been going from strength to strength over the last few months, with an extremely successful reunion and AGM, film screenings, musical soirées and some new faces on our committee.

On Sunday 31 August we held our annual 'Sing two services' event during the cathedral choir's summer recess. Directed by past chorister, and former interim director of music, Judith Gannon, and accompanied by current director, Tom Little, repertoire for the Eucharist and Evensong included Byrd's *Mass for five voices*, Durufle's *Ubi caritas*, Stanford's *Evening service in C* and Brahms' *Geistliches Lied*. The stalls were packed with over 30 familiar faces, some attending their very first past chorister event, and we were delighted to see everyone there.

Past Choristers in the chapter house hall (31 August 2025).

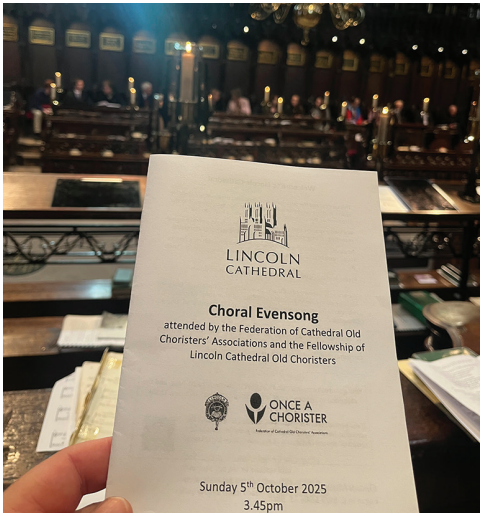
On 31 August we also held our annual AGM with 25 members in attendance. The current committee were all re-elected and new member, Robin Heather, has been added to our number. Robin has a long history of singing in the cathedral choir, and an even longer one as a member of the choir of St Bartholomew's church, and we look forward to working with him in the future.



Victor Coe and Anthea Seager outside Lincoln cathedral (5 October 2025).

In October 2025 our current chair, Anthea Seager, and past chair, Victor Coe, attended the Federation of Cathedral Old Choristers' Association AGM, held in Lincoln cathedral.

They were privileged to attend evensong in the beautiful surrounds of the cathedral and spend time meeting with past choristers from cathedrals all over the UK. They were greeted by the succentor, Canon


LINCOLN
CATHEDRAL
Choral Evensong
attended by the Federation of Cathedral Old Choristers' Associations and the Fellowship of Lincoln Cathedral Old Choristers
ONCE A CHORISTER
Sunday 5th October 2025
3.45pm

Service sheet for choral evensong at Lincoln.

Darren McFarland, a former honorary clerical vicar of Christ Church during his curacy in Bray (1996-8), whose partner is the new dean of Lincoln, the Very Revd Dr Simon Jones. Since this event we have sadly said goodbye to Victor Coe as a member of the committee as he focuses on his work as chairman of St Patrick's Cathedral Past Choristers' Association (in which capacity he attended Lincoln), but we look forward to welcoming him back to our future events as a valued member of the bass section.

Attendees at the Federation of Cathedral Old Choristers' Associations at Lincoln: (left to right) Alastair Pollard from Durham (FCOCA Hon. Sec.), Anthea and Victor representing Christ Church and St Patrick's, and Nick Hodges from Warwick (FCOCA Chair).

On Monday 13 October we held a special screening of *The Sound of Music* in the cathedral music room. 2025 marks the 60th anniversary of the release of this film and also the 90th birthday of its star, Julie Andrews. This was a very special evening with over 20 participants, many of whom enhanced the atmosphere by dressing up in their finest Austrian outfits. We look forward to holding more cinema events in the future so keep an eye on the Past Choristers' newsletter email for details. To join contact our president, Anthea Seager, at pastchoristers@christchurch.ie.

Lincoln succentor, Canon Darren McFarland, with Anthea and Victor.

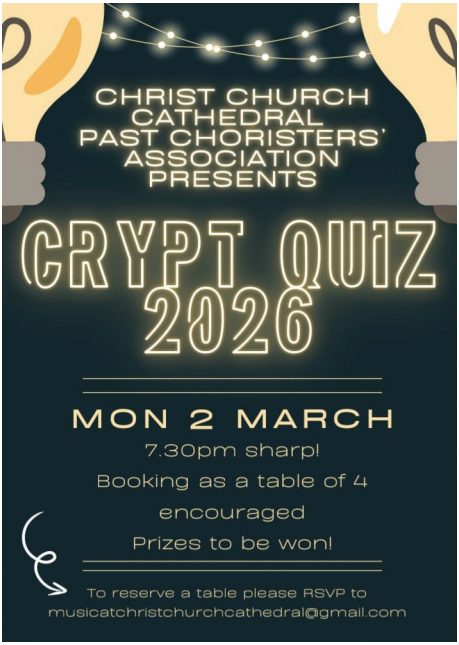
On Friday 21 November we had another first for the association – an evening of music for four hands. Cosying up at the grand piano in the nave were director of music, Tom Little, and music outreach coordinator, Tomos Watkins, along with some other friends. The playing was all at once impressive and also great fun, and was hugely appreciated by a very attentive audience. Many thanks to Tom and Twm for a fantastic evening.

Looking forward to 2026, we have a couple of exciting events in the pipeline:

The present and two past presidents of St Patrick's Past Choristers' Association in St Patrick's cathedral (12 October 2025), all of whom were past choristers at Christ Church in the following years: Victor Williams (1963-73), Peter Kerr (c.1977-81), Victor Coe (1997-2004, second from right, current St Patrick's president) and Warwick Harte (1995).

New for 2026, and in response to feedback from our members, we will be singing an additional two services on Sunday 15 February, coinciding with the cathedral choir's half-term holiday. We are hoping this will be an extra special service as we mark 50 years of women in the cathedral choir. All past members of the cathedral choir or girls' choir are invited to take part in this event. Again, keep an eye on our Past Choristers' email for further details. Our annual table quiz is scheduled to take place on Monday 2 March at 7.30pm in the crypt and members of the Friends of Christ Church are warmly invited to attend.

The four hands of Tom Little and Twm Watkins on the grand piano (21 November 2025).


CHRIST CHURCH CATHEDRAL PAST CHORISTERS' ASSOCIATION PRESENTS
CRYPT QUIZ 2026
MON 2 MARCH
7.30pm sharp!
Booking as a table of 4 encouraged
Prizes to be won!
To reserve a table please RSVP to musicatchristchurchcathedral@gmail.com

BELFRY BRIEFING

Raymond Cregan
RINGING MASTER

These notes might very well be called Ray's recollections, and hopefully the details below will be found to be correct. It has once again been a busy six months or so. Many visitors have been welcomed to the tower including those who attended Culture Date for Dublin 8 (Thursday 8 May), when Kelly Tavolassi, one of the cathedral assistants and tour guides, let visitors ring the smallest three bells which are left hanging mouth down. Those lucky enough to be, literally, shown the ropes by a member of the cathedral's change ringing society, as was the case for the bell ringing demonstration during Heritage Week (Saturday 16 August) and on Culture Night (Friday 19 September), are exposed to more advanced bell handling techniques. Often, this is by the ringing master himself, who gave a series of more personalised tours, such as the 'Up the Belfry' talk to the Friends of Christ Church as part of their 'First Tuesday' tours (Tuesday 2 September), or greeting the Rotary Club (Sunday 5 October) who were touring Dublin with Pat Liddy, with a view to hosting the Rotary International Convention in Dublin in future years, or welcoming, later in the month, the intrepid Rathmichael Historical Society (Saturday 25 October).

Culture Date for Dublin 8 attendees with Kelly Tavolassi (8 May).

There were also many visitors of a skilled campanological nature. The Irish Association of Change Ringers held their Eastern District practice in the belfry on Saturday 9 August, while a keen ringer from Washington, Alethea Merelos, visited over the weekend of Sunday 23 November, when she rang two quarter peals, one each at Christ Church and St Patrick's. The IACR Eastern District practice was also held again at Christ Church on Saturday 13 December. To advertise the cathedral's various activities coming up to Christmas and New Year, Irish Times journalist, Erin McCafferty, visited the tower in October, and featured the belfry, first in the Irish Times Magazine (20 November) headed 'Ringing in the season: The bells of Christchurch Cathedral ring out across Dublin, marking Christmas, New Year and everyday life, all thanks to a devoted

team of volunteers', and later in the Irish Times itself (Tuesday 23 December 2025) with the headline 'You get hooked on ringing a bell. It becomes like a fix': Christmas in the belfry at Christ Church'.

Outside the tower, a number of Christ Church ringers also took part in a Northern District ringing festival on Saturday 25 October, when they rang in Holy Trinity, Drumbo, St Mark's, Dundela and St Malachy's, Hillsborough, about which Kate Nugent has written an article following this contribution. The ringing master has also been known to leave the tower, and found himself promoting the bells in a podcast interview with Seán Moncrieff called 'The life of a church bell ringer' on Newstalk Radio (Tuesday 23 December).

Christ Church compete in Boyne Cup at St Peter's Drogheda (31 January). Left to right – front row: John Clarke, Laura Higgins, Vyvyenne Chamberlain, Raymond Cregan; Back row: Gary McGuire, Una Caulfield, Tony Reale & Nigel Pelow.

Winning Taylor cup team, 9 August 2025 in Christ Church: (left to right) Laura Higgins, Helen Little (conductor, Taney), Michael Colaiaco, Kate Nugent, Stephen Dolan (Taney), and (not pictured) Adam McCurdy.

A little healthy competition is also a good way of keeping bellringers on their toes, or in the case of some more vertically challenged bellringers, their boxes. The Taylor Cup (held at Christ Church in memory of former ringing master, Leslie Taylor) coincided with the above-mentioned meeting of IACP's Eastern District practice on Saturday 9 August, and was won by a team captained by Helen Little, and included the mixed-tower team of Laura Higgins, Michael Colaiaco, Kate Nugent, Stephen Dolan and Adam McCurdy.

More recently Christ Church competed in the Boyne Cup held

Halloween / harvest party in the belfry (31 October).

in St Peter's, Drogheda on Saturday 31 January and were pipped at the post by St Patrick's, a rivalry which remains fresh after 800 years…

A high point of ringing was also reached when a quarter peal of 1260 Plain Bob Doubles was rung in Christ Church on Sunday 23 November in 43 minutes (8-2-21) marking the 800th anniversary of the canonisation of St Laurence O'Toole, archbishop of Dublin (1162-80). Conducted by Gary McGuire, it was rung by Michael Ryan, Alethea Merelos, Andrew Nolan, Ray Cregan (his first quarter inside) and Nicole Lanphier on the tenor (her first quarter). It should be noted that not only Alethea, but Gary McGuire and Andrew Nolan, were three who rang two quarter peals in two cathedrals that day.

There are also a few personnel changes in the belfry. Following the AGM of the Christ Church Cathedral Society of Change Ringers on 1 February 2026, while Raymond Cregan was re-elected ringing master and Tony Reale as joint steeple-keeper, Tony is joined by Christopher Sullivan, and there are several new officers: Sorcha Duggan (chair), Sarah Murphy (secretary) and Una Caulfield (Safeguarding) added to her role as treasurer. Belatedly, it should also be noted that in April 2025, the talented Dr Nolan was appointed ringing master of St Audoen's in succession to Robert MacDonald, who succeeded Derek McEndoo at St Patrick's cathedral.

There was also no shortage of social revelry, which included a Halloween / harvest party in the belfry (Friday 31 October), a Christmas party in the crypt (Monday 15 December) and New Year in the belfry. Future activities include welcoming two visiting bands in April, one from York Oratory and another from Northumberland, and it is also hoped to attempt a peal over the course of the May bank holiday weekend.

Peter Boyle and Ray Cregan, true 'camp'-anologists (31 October).

NORTHERN RINGING FESTIVAL

Kate Nugent
ST PATRICK'S BELLRINGER

A great day was had by a group of Christ Church bell ringers who attended the Northern Ringing Festival on Saturday 25 October 2025, which started in St Mark's, Dundela, a lovely ten-bell tower in the heart of Belfast city. There was room for a large number of ringers in the ringing room, all ably organised by Niamh Hickey, the Irish Association of Change Ringers (IACR) ringing master. Niamh ensured that all levels, whether beginner, improver or experienced were given an opportunity to ring on the beautiful bells. The ringing finished shortly after 1.00pm, leaving everyone with time to make their way to the next venue and to stop en route for a well-earned lunch break.

Following lunch at the lovely Cameron Garden Centre in the village of Ballylesson, the group made its way to Holy Trinity, Drumbo. Unlike St Mark's, this church is set in the middle of a country graveyard at the edge of the village of Ballylesson. The eight-bell tower has a charming, homely feel with views through the lead-glassed windows of the beautiful surrounding countryside and graveyard. As there was plenty of sunshine

Left to right: John Clarke, Vyvyenne Chamberlain, Kate Nugent (St Patrick's), Chris O'Sullivan and Clare O'Dwyer in Holy Trinity, Drumbo (25 October 2025).

Left to right: Nigel Pelow, John Clarke, Vyvyenne Chamberlain (in front), Clare O'Dwyer (behind), Rosemary O'Brien (Taney), Kate Nugent (St Patrick's), Chris O'Sullivan and John McDonagh (St Patrick's) in St Mark's, Dundela (25 October 2025).

in between some biblical downpours of rain, the view varied quite a bit! The bells here are lighter than those in St Mark's so there were some great opportunities for the more experienced ringers to play out some complicated methods at a particularly fast pace – a joy to listen to for those who hadn't heard bells move at that pace before! Again, the beginners and improvers were also given opportunities to ring, with lots of helpful advice being offered by the experienced ringers who kindly stood behind them.

Finally, the group left there and made its way to visit the tower of St Malachi's in the picturesque village of Royal Hillsborough. The imposing church and tower are in the centre of the village. This is another 10-bell tower with the heaviest bells of the day and again with some lovely ringing at all levels by all who participated.

St Malachi's, Royal Hillsborough.

For those who stayed on, a dinner was organised that night in the village of Royal Hillsborough providing an opportunity to catch up with ringers from different towers and to sample the fine food at the Hillside Restaurant. Those who stayed over also had an opportunity to return to the bell tower on Sunday morning for the service ring.

All in all it was a great day and a wonderful opportunity to see different ringers in action and to get to know people better from other bell towers.

On the previous day, a small group of less experienced ringers, who were free to head northwards in advance of the festival, were hosted by local ringers and were able to ring in the smaller towers on very light bells in both St Mary's in Kilmood and St Saviour's in Greyabbey followed by participation in the Friday night practice in St Comgall's in Bangor. The generosity and welcome provided by all concerned, but most particularly by IACR vice-president, Colin Holliday, was really appreciated.

BELFRY REMINISCENCES

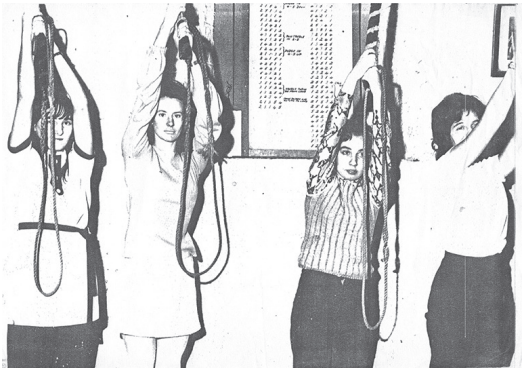
Vyvyenne Chamberlain
CHRIST CHURCH BELLRINGER

My name is Vyvyenne Chamberlain and I have been part of Christ Church cathedral since 1969/70. I attended secondary school at the time and I was looking for a new hobby or pastime to take up in the evenings. One of my school mates told me about …bellringing… which was completely new to me.

I visited another church with a tower and bells near me, St George's, Temple Street, but although they were a lovely group and a fine set of bells, I was completely taken by the tower and bells of Christ Church cathedral. The group there was a nice mixture of older folk (all men), but lots of young people too.

Left to right: Vyvyenne Chamberlain, Vivienne Coates (later Grimason, d. 2008), Lesley Coady (now Rue), Joyce Coates, and Valerie Tyrer (later Cole).

In those days it was only becoming possible for ladies to learn bell ringing. It was thought to be a men-only pursuit because of the weights of the bells, and ladies were too slight and perhaps in danger of internal damage – as I was told. My fellow ringers were mostly choir boys from the grammar school and girls from the Girls' Brigade. Some older students were from nearby Trinity College and



Doreen Croly (later Franklin), Ann Franklin (later Taylor, wife of former ringing master, Leslie Taylor), Jill Taylor (sister of Leslie Taylor), and Joan Coady (later Nicoll).

the other ringers and teachers were all people willing to teach me this new craft, hobby, pastime and musical instrument.

It took me a few years to become proficient as I was very nervous at the start, but I stuck with it and became a member of the team to ring for Sunday service every week and to practise every Friday night. Now in 2025 I can hardly believe I am still climbing the tower stairs two or three times a week to ring out, calling people to worship and to celebrate Christmas, New Year, Easter and other special occasions. Weddings, funerals and state occasions sometimes call us to make bell music also.

When I began to learn to ring in Dublin, six, eight or ten bells was the norm, mostly six bells in a tower. Even then the ten bells of Christ Church cathedral were heavy to ring and very satisfying to hear. The only comparison was the twelve-bell tower of St Patrick's cathedral nearby, equally wonderful to hear. Their tower has a much longer "drop" of rope.

The bells are further away from the ringers, so a very neat technique is required from each ringer. In Christ Church cathedral tower, our belfry is not as tall, so we are nearer our bells as we ring them. I think this makes it easier both to hear the bells and to keep our ropes in front of us, where they should be.

In all my years of ringing, I have joined many teams in towers all over the 'ringing' world. I have rung in Australia, New Zealand and Tasmania, also in Canada and the USA. The UK has so many towers in village churches and cathedrals, I may have rung in half of them and in Scotland, the Isle of Man and in Jersey. Everywhere I went I was greeted warmly and joined in for practises on a week night and for Sunday morning, evening services, calling people to worship.

Our band from Christ Church cathedral also visited towers in northern Italy where the church bells are rung slightly differently. The ropes are very long with no 'sally' – the fluffy bit in the middle – to hold on to. We all managed to learn this new way of ringing bells, such as pushing the bells from side to side by hand, or pushing them over each way on the wheel. Ringing a bell through an opening is also done in some countries and using a hammer under or over a bell to sound it, like a carillon. I have never tried any of these methods though, as our composition, called 'methods', cannot be rung this way.

I have enjoyed making bell-music all of my life, and I have been conscious of the part I have played in the 'soundscape' of the city. The bells of Christ Church cathedral evoke a special feeling of home. They create memories of Dublin, New Year, Christmas and all special occasions, state and church.

I am blessed to be part of this special world.

Top: A view from the south transept, probably in the 1980s, compared with the present day (bottom).

KEEPING THE ARCHIVES

Dr Raymond Refaussé
HONORARY KEEPER OF THE ARCHIVES

In 1981, I was appointed as the Church of Ireland's first archivist. My initial task was to survey the church's parish collections and, after that, I turned my attention to cathedral records. It quickly became apparent that Christ Church had the most significant cathedral archive in the Church of Ireland, but the collection was in a sad state. The records were scattered throughout the cathedral. Many had been damaged by damp and were abandoned in unrelated piles on the floor of the administrator's office and, as the collection had not been listed, it was inaccessible to researchers. I made a preliminary survey of the collection and recommended that it should be transferred to the RCB Library which was being developed as the Church of Ireland's archive.

There was some reluctance on the part of the cathedral authorities to accept this recommendation but eventually common sense prevailed. The cathedral had no resources to care for its archives and a transfer to the RCB Library would keep the collection in the custody of the Church of Ireland. And so, over a period of years, between 1986 and 1996, the archives were transferred to Braemor Park where they were arranged, listed and made available for research.

But while the transfer of the historical archive solved a legacy problem there remained the issue of how current and semi-current records would be managed. On a day-to-day basis, the cathedral was generating administrative records while also retaining custody of older material which was, from time to time, required for administrative purposes. In an attempt to manage this reality, new structures were put in place. An archives committee was formed under the chairmanship of Dr Kenneth Milne who would be the honorary keeper of the archives, an archive area was developed in the crypt which would provide both interim storage and a work space, and an archives policy was developed, which was intended to allow for a structured transfer of non-current records from the cathedral to the RCB Library.

The theory was sound but the practice was more problematic. There was no one on the cathedral staff to manage the new structures and so their implementation was, at best, sporadic. However, that there was a need for these structures became quickly apparent as material flooded in to the crypt storage area from all parts of the cathedral, from related bodies such as the Friends and from some outside Christ Church who had discovered relevant material in their homes. In a relatively short space of time the storage area was crammed and, despite some sporadic attempts to catalogue these new accessions, they were largely inaccessible.

Kenneth Milne retired in 2021 and I was asked to succeed him. Since then much of the work of 'keeping the archives' has been focused on how to solve the crypt issue. It had become apparent that the atmospheric conditions in the crypt were not conducive to the safe long-term storage of the archives and the need to find an alternative was given added impetus by the wish of

the shop for extra storage. It was decided to vacate the crypt and, as an alternative storage area could not be found in the cathedral, to transfer the crypt material to the RCB Library offsite storage facility in the former Church of Ireland College of Education in Rathmines. A preliminary sorting of the material was carried out by Canon Roy Byrne, Dr Stuart Kinsella, and me before the transfer.

However, while the move to Rathmines solved the storage issue in the cathedral, it did nothing to make the material accessible. Preparations for the millennium celebrations in 2028, and the need of the surveyor of the fabric to have access to any records which were likely to assist his work, persuaded the Board that this material must be catalogued, and it was agreed to commission the archival consultancy firm, Arcline, which had just completed a similar exercise for St Patrick's cathedral, to carry out this task. Work began in late November and is expected to take three months after which these archives will be transferred to the RCB Library's secure storage facility.

But this not the end of keeping the archives safe. Traditionally a method of ensuring the survival of archives has been by providing surrogate copies. Back in the day this was done by making photostats, then microfilms and now by digitization. An initial digitisation exercise has been undertaken on the cathedral year books and the Friends' magazines, which include valuable historical information, commentary and illustrations. Stuart Kinsella is arranging for the digital copies to be made available online, thus increasing access to useful information about the cathedral.

And the challenges keep coming. Today, many of the cathedral's current records are generated and stored electronically. How are we to ensure the long-term safety of these records and how are we to make them available to the researchers of the future? Answers on a postcard…!

CONSERVING THE PORTRAITS

Each year Christ Church budgets for the conservation of one of the portraits of the archbishops of Dublin which are hung in various locations in the cathedral. Last year saw the restoration of a portrait of Richard Whateley, archbishop (1831-63) and of Francis Marsh, archbishop (1682-93).

Another portrait was selected for conservation in 2025, that of Narcissus Marsh, archbishop (1703-13), distantly related to his predecessor Francis Marsh. The cost of the conservation of the Narcissus Marsh portrait was subvented by generous donations from Rick and Barbara Simpson of South Carolina, USA, and the Kinsella family, longstanding members of the Christ Church congregation.

The Narcissus Marsh portrait hangs in the CEO's office, while the Whateley and Francis Marsh portraits hang in the music room. All were conserved by Ciara Brennan, with the frames undertaken by Cresten Doherty.

Rick & Barbara Simpson, who funded the restoration of the Narcissus Marsh portrait.

Francis Marsh, archbishop of Dublin (1682-93), by unknown artist.

Narcissus Marsh, archbishop of Dublin (1703-13), by unknown artist.

EDUCATION UPDATE

Dr Ruth Kenny
HEAD OF LEARNING & INTERPRETATION

ACCESS

Our new entrance ramp has now been installed at the southwest door; a very welcome addition to our entrance and the result of much hard work and planning on the part of the cathedral team and architects.

A new access information page has also gone live on the cathedral website. This details our current access provision, and future plans, to visitors so that they can organise their trip ahead of time. It will also act as a handy reference guide for staff. Sophie Gough and Hannah Hughes continue to work with Fáilte Ireland on improving the readability of our website, from an access point of view. We are also delighted to have a manual wheelchair available for public use, thanks to the kind generosity of Eric and Jean Finch. Access training has also taken place for all Welcome Desk and Events teams staff, with local disability organization, Access Earth, to help with best practice around our new access provisions. Work continues on the addition of handrails around the cathedral and a permanent set of lectern steps.

TRINITY LONG ROOM HUB SHORT-TERM FELLOWSHIP

Dr Greg Sullivan has completed his two-month fellowship examining the Christ Church monuments. On 23 October 2025 he delivered a well-received lecture entitled 'Cathedral Monuments of the 18th and 19th Centuries, and the Lexicon of Stone' as part of a History of Art & Architecture Department seminar series at TCD. The talk was particularly interesting on the original placement of monuments around the cathedral building. This lecture will become the basis of an academic article. He also completed a hand-over of his research in the form of a searchable spreadsheet and is completing catalogue entries for each of our monuments, to be delivered in the new year. A summary of an aspect of his talk follows this article.

Above: New southwest door ramp.

CHRISTMAS

We were delighted to welcome back six local primary schools in the first and second weeks of December to decorate our cathedral Christmas trees on the theme of 'Gold, frankincense and myrrh'.

We hosted over 500 children and invited them back in January to visit our 'Knitted Bible' display, which was set up around the cathedral from Tuesday 13 January. We also welcomed back the choirs of Belvedere College, Mount Carmel, Mount

Cathedral Monuments of the 18th and 19th Centuries, and the Lexicon of Stone
Greg Sullivan
(TCD Hub Fellow and Christ Church Cathedral)

Dr Greg Sullivan about to lecture at TCD.

Sackville and Eureka Kells for our annual 'Shoppers carols' series, which took place on weekday lunchtimes in the second and third week of December. Our two Christmas wreath workshops quickly sold out and were a great success. They provided a great opportunity for participants to soak up the festive spirit at the cathedral, a chance to catch up with regulars and meet some new faces.

Bedecked Christmas trees.

CATHEDRALS PLUS

This conference, jointly hosted by Christ Church and Saint Patrick's, took place place between Tuesday 13 and Thursday 15 January, on the theme of 'Inspiring Lives: People of Faith at the Heart of the Community'. We were delighted to welcome Rev. Dr Alex Wimberly, Rev. Abigail Sines, and Kelly Bermingham as our speakers and to host a series of workshops with a variety of different facilitators, including representatives from Kilternan Parish's 'Gathering Grounds' community hub and café, Saul Penfold on the 'Inspired Classrooms' initiative and our own Tom Little and Tomos Watkins on musical outreach at Christ Church.

Wreath in progress...

To the Memory
of
ROBERT Earl of KILDARE
The Nineteenth of that Title in Succession,
And the Rank the first Earl of Ireland.
He married the Lady MARIE O'BRYEN
Eldest Daughter of WILLIAM Earl of INCHIQUIN;
By whom he had five Four Sons and Eight Daughters
of which Number
Only JAMES the present Earl and the Lady MARGARETTA
Survived Him.
Together with the Titles He inherited the Virtues
of His Noble Ancestors,
And adorned every Station He possessed.
With Honour and Justice
Directed the whole Course of His life.
The Daily Devotions of His Family,
And the Public Worship in the Church,
Were by His Regular Attendance
Cherished and Recommended.
The possessed of a great Estate,
He managed it with particular Prudence and Oeconomy,
In order to give a freer Course to His many & great Charities.
He was a disinterested Lover of His Country,
Without any Affectation of Popularity,
And was Beloved by all, not because He fought it
But because He Deserved it.
He was
A most Tender, and Affectionate Husband,
An Indulgent, and Prudent Father,
A Sincere, and Steady Friend.
HE Disconsolate Relict
In Testimony of Her Gratitude, and Affection,
And the better to Recommend to His Descendants
The Imitation of His Excellent Example
Caused this Monument to be Erected.
He Died the 29 Day of February,
A. D. 1743, in the 69th Year of His Age.

Monument to Robert FitzGerald, 19th earl of Kildare (1675-1743), by sculptor Henry Cheere (1703-81).

ORPHAN MEANINGS: CHRIST CHURCH MONUMENTS IN THEIR ORIGINAL POSITIONS, 1740–1871

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Précis of part of a paper delivered at Trinity College Dublin, 23 October 2025.

In September and October 2025, I had the privilege of coming to Dublin as a Trinity Long Room Hub Fellow, at the invitation of TCD's Department of History of Art and Architecture and Christ Church cathedral, to spend time researching the history of the monuments from the eighteenth and nineteenth centuries.

The collection of memorials produced during this period includes work by some of the leading sculptors of Dublin and London. However, today the viewing of these monuments is (literally) a fractured one, as a result of G.E. Street's unsympathetic treatment of most of the monuments during his renovations in 1871-8. Street reportedly desired to 'break them up for concrete' (Butler, *Christ Church*, 1901, 21), but settled instead on banishing all but a few to the crypt, where they were often to be seen in a dismantled state, and in cramped and damp conditions, leaving many of them a shadow of their former grand selves. The question which the monuments prompted was how were these monuments originally seen, and how much meaning was lost when they were uprooted from the places where they had been installed?

None of the eighteenth and nineteenth century monuments in Christ Church today are in their original positions. Street only made allowance for a handful of appropriately Gothic effigies - like that of Strongbow - in his new cathedral. After some protests from the families of the deceased, who were supported by Thomas Drew (the successor to Street as cathedral architect), a number of works found their way back from the crypt to the cathedral floor, although none to places near where they had been originally sited. The Dublin surveyor and architect, William Butler, however, provides us with invaluable evidence of their original placement in his *Measured drawings of the cathedral prior to restoration* (1874), in which he marked the positions of most of the larger monuments. What this reveals is a wealth of contextual meaning in these monumental artworks which are lost in their new positions.

On the north side of the cathedral were two of the largest monuments, to the 19th earl of Kildare by Henry Cheere (1746), and to Nathaniel Sneyd by Thomas Kirk (1836). The Kildare monument dominated the space next to the communion table, the other the north transept. They were oriented in the same direction –towards the holiest part of the church – and they were the most eye-catching installations in the cathedral. Kirk, then Ireland's premier sculptor, evidently took the opportunity for a neo-classical re-telling of Cheere's death-bed monument from a hundred years before. If one can imagine Kirk's work intact, with the inscription tablet on top rather than by the side, and on a proper base, there is an obvious dialogue: the centrality of a corpse, a mourning woman with a huge handkerchief, and

a masterclass in drapery carving. In the nineteenth century, the theatricality and modern dress of Cheere's deathbed scene was considered unsightly, so there was an easy win for Kirk in modernising his scene and giving it a neo-classical serenity. Later still, in 1847, another death scene, of Bishop Lindsay by Joseph Robinson Kirk, was placed at the east end of the nave. The progress of a viewer towards the communion table would, then, have involved seeing a trilogy of death-bed monuments on the north side stretching to the table. All, of course, were taking their cue from the major surviving effigy in the nave, the figure of Strongbow – the Anglo-Norman knight who had invaded Ireland in 1169 (fig. 1).

Cheere's work, one of the most important of its period in Britain and Ireland, was subsequently removed, under Street's remodelling, to the south transept (1878), where it was later restored by the duke of Leinster (1890). If we look at Cheere's monument today, however, it still bears the hallmarks of a work that was intended for its original space by the communion table and on a west-east axis. The scholar Matthew Craske has pointed out that notwithstanding the modern dress of this monument, it also has a strong religious iconography (*Silent Rhetoric*, 2007, 340-3). The figure on the right of Cheere's monument, James, duke of Leinster, is in a distinctive and demonstrative attitude of grief and mourning that Cheere has derived from French and Italian lamentation scenes, with the duchess of Kildare and her daughter taking the position of weeping deposition figures. The inscription is very insistent about the piety of the deceased and his regular churchgoing and is laid out like the prone Christ; the monument gives an earthly Protestant feel to a very European religious iconography, and an

Fig. 1: Clockwise from top left: Strongbow; Henry Cheere, Monument to Robert, 19th earl of Kildare, marble (1743-6); Thomas Kirk, Monument to Nathaniel Sneyd, marble (1836), & J.R. Kirk, Monument to Bishop Charles Lindsay, bronze (1846-7).

Fig. 2: Details of Cheere, 19th earl of Kildare, as seen on approach from north and south.

extraordinarily grandiose statement about the Kildares.

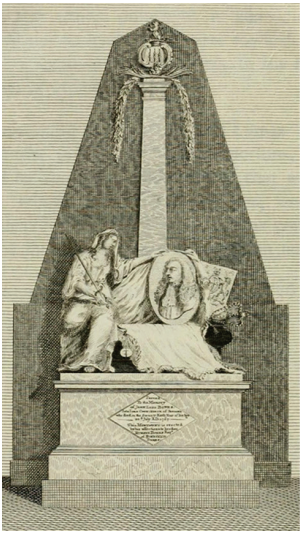
Cheere's composition was evidently made to be approached from its left side (fig. 2). Although carved in London, the dimensions and positioning of the monument were carefully agreed with the dean and chapter (as recorded in the chapter act book, RCB C6/1/7/6, Friday 28 November 1746), and the family visited Cheere's studio during the making to approve its progress. The position that they agreed for the monument ran down the north side of the communion table in the old long choir, and is obviously related to the iconography. To recover the original experience of approaching the monument today one can squash against the wall in the south transept and see how the composition opens out towards the viewer when you approach and make your way around from the left. All four figures are composed to be visible on your approach, with the figures on the left carved to close the eye gap with the wall. The most open view on approach to the monument today would originally have been hidden in the corner of the communion area, and it is evidently a less interesting view, principally of a set of shoe heels. The original position of this monument is gone, and this current position – probably as good as it could be – was presumably approved by the Kildare family, who paid for its restoration in this position after Street's changes.

The principal monument building in Christ

Church in the years after the Kildare monument took place at the other end of the church, in the nave. As is well recorded by Stalley (Milne, ed. *Christ Church: A history*, 2000, 218-36), the collapse of the cathedral roof in 1562 necessitated the filling of the original south arcade of the nave to create a solid supporting wall. It was here – on a wall that no longer exists – that the monuments started to proliferate and interact in the eighteenth and nineteenth centuries (fig. 3). The collapse had destroyed the original monument to Strongbow, but the replacement effigy was the main draw of the nave, as well – as Stuart Kinsella has described (*History Ireland*, 27:3, May/June 2019, 35) – a legal site over which deeds could be signed and legal declarations read out.

In the mid-eighteenth century it was the sculptor John Van Nost who first gained the chance to exploit the nave for his monuments, and he created what must have been a very striking installation either side of Strongbow (fig. 4). Born in London to a family from Malines in the Low Countries, John Van Nost arrived in Ireland in 1749 at the invitation of the Dublin Society (later known, from 1820, as the Royal Dublin Society) and went on to establish a three-decade long career as Dublin's leading sculptor. In 1756, the Dublin Society commissioned him to produce a monument to their deceased co-founder, Thomas Prior. Van Nost's design incorporated a

Fig. 3: Detail of south side of nave (1871) by Millard & Robinson. (Cathedral archives copies of National Library of Ireland, AD 1323, 2)



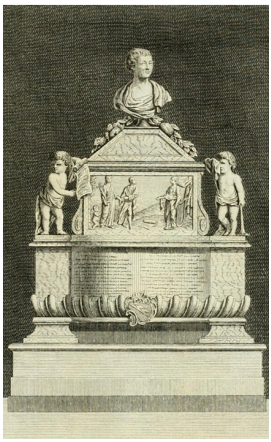


Fig. 4: Original line-up on south nave wall: John Van Nost, Monument to John Bowes, marble (1776); Strongbow,by an unknown medieval sculptor, and John Van Nost, Monument to Thomas Prior, marble (1756). For legibility, the scale of the monuments to each other is approximate.

bust of Prior and a relief of an energetic figure of Prior introducing Ceres or Agriculture to Hibernia. The conceit relates to Prior's principal work, to encourage the improvement of a native Irish economy; and the Dublin Society's premiums for agricultural improvement are represented in this fabulous array of rural implements and Irish goods – rolls of linen, sheafs of wheat, and above, there are garlands of apples and hops.

In 1756, Van Nost negotiated the position of the monument with the cathedral authorities, and they agreed between them to place the work next to Strongbow (CAB, RCB C6/1/7/6, Monday 26 April 1756). Van Nost evidently adapted his design to this premium space. It was to be placed in a bricked-up arch, and the bottom-heavy composition must have been developed to fit below the window, and to allow the arch itself to act as the background for the monument, effectively annexing the architecture to his design, rather than supplying his own huge pyramidal backing slab, as was his usual practice. Prior's coat of arms is placed at the bottom of the composition which allows it to run along an eyeline with the arms on Strongbow's shield; the relief is at the same eye level as the Strongbow plaque; the huge gadrooning around the base has an echo from the corrugated detailing on Strongbow's armour. The putto on the left of the composition is also significant as he is looking towards Strongbow and unfurling a declarative scroll. This proclaims the monument to have been erected at the charge of 'several persons' to honour Prior, the 'worthy patriot,' and the document ends with the signature of John Van Nost. I don't think it is too much of a stretch to suggest that Van Nost was playfully having a putto read out a signed document over the tomb of Strongbow in a light-hearted imitation of the practice of agreeing and swearing legal documents there. After a few peripatetic years the monument was finally erected in the church porch, although its scroll and its declaration have disappeared, along with the original cartouche, replaced in 2001 by sculptor and, more recently, farmer and rewilder, Eoghan Daltun.

In 1767 Van Nost turned his installation into a trio when he was commissioned

to create a monument to John Bowes, the lord chancellor of Ireland, by the deceased's brother, Rumsey Bowes. Van Nost was able to think big, creating a large multi-figure piece in which the tall backing slab of grey marble reached up to the height of the interior of the adjacent gothic arch, creating a balance with his earlier work to Prior. Van Nost connects his work to the architectural surroundings, placing a pillar at the centre of the monument – presumably a pillar of justice – but also in imitation of the simple moulded columns of the 16th century wall, whilst the lozenge-shaped inscription creates a continuity with the diamond pattern of the tiling of the floor. The inscription slab also completes the eyeline of coats of arms with Strongbow and Prior. Approaching this work, the viewer was encouraged to see the work in context, with the monuments beside it, and with eyelines shooting across the floor, along the walls and upwards into the vaulting.

Here, though, site-specificity takes on a slightly darker hue. Chancellor Bowes was the English head of the Irish judiciary at a time when the law discriminated heavily against the Catholic population, so the fact

ERECTED BY THE CITIZENS OF DUBLIN,
TO THE MEMORY OF
THOMAS ABBOTT, L. L. D.
THE ELDEST SON OF ALDERMAN THOMAS ABBOTT, D.L.
TO PRESERVE TO FUTURE GENERATIONS
IN THIS TEMPLE OF CHRISTIAN WORSHIP
AN ENDURING RECORD
OF EXEMPLARY PIETY, UNSTAINED HONOUR, BLAMELESS MORALS,
OF FEELINGS ELEVATED AND MADE HOLY
BY FAITH AND CHRISTIAN HOPE,
OF A LIFE UNWEARIEDLY DEVOTED TO ACTIVE BENEVOLENCE,
HIS TIME AND THOUGHTS WERE DEDICATED TO THE SERVICE
OF THE UTTERLY FORLORN AND DESTITUTE.
AS HONORARY SECRETARY TO THE MENDICITY INSTITUTION;
A VOLUNTARY SOCIETY,
FOUNDED IN 1818, FOR THE RELIEF OF THE POOR OF DUBLIN
THEN UNSUPPORTED BY ANY LEGISLATIVE PROVISION,
HE DIED ON THE 16TH MONDAY IN THE 81ST YEAR OF HIS AGE,

Fig. 5: Thomas Kirk, Monument to Thomas Abbott, marble (1837-8) today, and details of monument on north side of nave in 1871 (Millard & Robinson, NLI, AD 1323, 1 & 11).

of this very grand mourning monument in Christ Church seems to stress the coupling of law and Protestantism. Furthermore, the Four Courts of Dublin were – as Colum Kenny has detailed (*Irish Jurist*, 21:1, 1986, 107-24) – at this time housed in the precincts of Christ Church cathedral, a few yards behind the wall that the monument was placed upon, in a building owned by the dean and chapter. Bowes was notoriously intransigent in his application of the penal laws, and a staunch opponent of any attempts to loosen them. On one occasion he was dragged from his coach by a furious crowd in Dublin and forced to swear an oath opposing the union of Great Britain and Ireland. Van Nost foregrounds the symbols of Bowes's power, the lord chancellor's burse and mace, as the composition is angled towards approach from the right, before one squares up to the monument and encounters the scene of a distraught Justice dropping her scales as she props up a portrait medallion of Bowes and mourns his passing. The vast wig and lace allow for the demonstration of extensive drilling and undercutting, and Van Nost has reproduced the silver mace and its decorations in marble, as well as conveying the soft textures of a stump-work (raised embroidery) fabric burse. In its original position it was a statement of power and of domination, an effect lost today, but it is still a jaw-dropping piece of craftsmanship.

My favourite of the site-specific stories, though, is Thomas Kirk's notable work to Thomas Abbott, secretary of the Mendicity Institution which provided relief for about 5,000 people a year who had been reduced to begging during a period of financial distress. Abbott died young after he picked up a fever during his work, and a subscription – capped at five shillings per person – was raised to place an appropriate monument in Christ Church. The commission was managed by an inter-faith committee of Protestants and Catholic religious figures, and in their publicity, they expressed their belief that Abbott showed his love of Dublin through his love for its poor (*Freeman's Journal*, 22 June 1837). In his work, Kirk chose pathos over grandiosity, depicting a young girl, hair wet against her face, pulling an inadequate shawl up against the cold. She has a broken flower at her feet, probably symbolising the breaking of a fragile life. The Abbott monument was cleared out of the nave under Street's remodelling; but, almost uniquely, the original position in which it stood still exists. Abbott's little girl can be just made out in the arch in the north arcade in photographs taken in 1871 (fig. 5).

Kirk's monument to Abbott was retrieved from the crypt and returned to the nave in the twentieth century, although not to its original place. Today it stands behind the welcome desk, where the girl's pose and the treatment of her head have always struck me as rather strange. In the photo of her in the arcade, however, we can see that she is turning towards the choir and the altar, as if trying to make herself seen and looking to the church for help. More than this, though, her little head was evidently carved to speak to the thirteenth-century figures carved into the capitals above her head. From the evidence of the photographs, this visual echo seems to work not just from one but both directions, suggesting that Kirk made the piece to harmonise with its surroundings. The placement seems to stress the sentiment of the committee that commissioned it: that the poor of Dublin are a holy part of God's house.

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WILD DUBLIN

Dora Hurley

ARTIST & PHOTOGRAPHER

WILD DUBLIN

When the world stopped in March 2020, I didn't set out to become an artist. I was a photographer – a mother of three boys, a woman rebuilding a career after years at home – and like many people, I entered the year with a sense of hopeful momentum. Then suddenly everything vanished. The stillness, uncertainty and strange collective grief of those early months were unlike anything I had ever experienced.

But sometime around late Spring, something shifted. The grief was still there, but I began asking different questions: *What can be gained here? What might grow in this strange space?* Instead of holding tightly to what my work 'should' be, I let my creativity wander freely. In that space of loosening and listening, something unexpected began to take form.

The Wild Dublin series was not planned. During lockdown, I taught myself advanced Photoshop techniques at home, often late into the night, fuelled by equal parts insomnia and curiosity. I began visiting Dublin's empty streets at dawn, drawn to the stillness of places usually alive with footsteps and voices. The quiet breath of a city at rest, the soft gold of sunrise touching red brick and cobblestone, these moments became my canvas.

One night, while experimenting with layers and textures, I placed a fox on the rooftop of a Georgian building. Something clicked. The image felt whimsical yet symbolic – as if the animal world and the built world were finally sharing the same space. That first piece, *The Fox on the Roof*, changed everything. It opened a door and I simply walked through it.

What followed was a 14-piece collection of composite artworks where Dublin architecture meets native Irish wildlife, stitched together through photography, illustration, and imagination. Each piece begins with a real street, layering textures, colours and hand-drawn details until the city feels both real and dreamlike.

WHAT WILD DUBLIN REPRESENTS

At its heart, Wild Dublin is a love letter - to Dublin's history, to Irish wildlife, and to the quiet magic available in ordinary moments.

The seal's playground, Christ Church cathedral, Dublin 8.

But it is also a personal story of what I call 'stepping into my wild': the part of myself that had been silenced for years by practicality, fear, and self-doubt.

Like many people, I had lived with the quiet ache of *Is this it?* – a persistent whisper that there was more inside me than I had allowed myself to express. Creating Wild Dublin required me to listen to that whisper and trust it.

My process became a meditation. I often began long before sunrise, walking through Dublin in the dark, waiting for the first light to reach the rooftops. Later, in my small home studio, I would introduce the wildlife: foxes wandering across terraces, seals playing in an underwater cathedral playground, deer pausing in the middle of Georgian squares.

Deer family, Suffolk Street, Dublin 2.

WHERE THIS JOURNEY LED ME

What I didn't understand at the time – but can see clearly now – is that the Wild Dublin series was not only the beginning of a creative chapter; it was the doorway into a deeper personal one.

Wild Dublin became the first place where I followed intuition instead of logic, instinct instead of expectation. It was my first real experience of trusting the quiet voice within, the same inner voice I now help others reconnect with through my work today.

I didn't know it then, but these whimsical images were the birthplace of something bigger: a return to myself, a remembering, the beginning of a path that continues to unfold.

While art and creativity remain a huge part of my life, Wild Dublin is the only collection I continue to make available publicly. All fourteen pieces are currently stocked in both Jam Art Factory shops in Dublin, as well as on their website (https://jamartfactory.com/product-category/illustration/dora-hurley).

Since creating this series, my own path has deepened in unexpected and meaningful ways. The same inner curiosity that guided me through those quiet dawns eventually led me into studying the unconscious mind, emotional healing and the transformative power of hypnosis. Today I help others navigate their own inner landscapes as a coach to the subconscious mind and practice as a hypnotherapist.

If you'd like to explore more of my new world you can find me on Instagram at @itsdorahurley.

Fox family, St Patrick's Cathedral, John Dillon Street, Dublin 8.

CONSTITUTIONAL CHANGES AT CHRIST CHURCH CATHEDRAL, DUBLIN, 1028–1878

Dr Stuart Kinsella
RESEARCH ADVISOR

With the cathedral adopting a new constitution as a company limited by guarantee from January this year, it is worth examining the various changes in the organisation of the cathedral from its early years following the rules of the Benedictines and then the Augustinian canons regular. After the Reformation, a secular chapter ran the cathedral until the Disestablishment of the Church of Ireland in 1871, after which a mixed clerical and lay Board governed the institution, elements of which survive in the new company board of clergy, laity and advisors.

The few that have written on the subject of cathedral constitutions include John Jebb junior; the precentor, Edward Seymour, and the Victorian musicologist, John Skelton Bumpus, all writing in the 19th century. The mid-C20 writings of H.A. Boyd were also helpful. His interest in Irish cathedral systems was published in a series of 26 articles in the *Church of Ireland Gazette* from Decembers 1946-7. The series was never completed, but included at least five articles on Christ Church's constitutional history. Boyd went on to earn a B.Litt. on 'The cathedral system in the Church of Ireland since the disestablishment' (TCD, 1950), and published the first part of an incomplete series, with an article entitled 'The history of the capitular constitution of the cathedral of the Holy Trinity (commonly called Christ Church) Dublin' in the *Christ Church Yearbook* 1952-3.

Much of the early constitutional history of the cathedral, however, was insecurely grounded. Like the long-standing view that the cathedral was founded in 1038, rather than 1028 due to a slip of Sir James Ware's pen (to name but one historical error), for many years the cathedral's constitution was thought to have been secular at its foundation. However, this appears, to have been a political sleight of hand at the Reformation, by both the lord deputy and the mayor and aldermen, who pleaded for the cathedral priory to be exempt from the dissolution of the monasteries. They bemoaned that the city would be desolate with a hole at its centre if Christ Church were to be dissolved, and successfully argued that the cathedral should be returned to its 'original' form as a secular cathedral. It was thus the sole Irish monastery to formally survive institutionally into the early modern period.

We now know, however, from a number of scholarly articles, that the cathedral was almost certainly established as a Benedictine cathedral-priory founded with the help of two Irish monasteries in Cologne in the 1020s. Pádraig Ó Riain showed, in 2004, that the cathedral martyrology had come originally from Metz via Cologne where it was copied for both Dublin and Lund dioceses, while in 2006, the late Raghnall Ó Floinn showed that the cathedral's early relic collection also reflected Cologne origins, going further in 2011 to identify the Glendalough market cross as Ottonian

in style, most likely copied from the cathedral's, presumably Cologne-made, 'miraculous' cross. In 2003, Tadhg O'Keeffe noted that the cathedral's ground plan was not unlike those of C11 Lotharingian churches, while the present author's doctoral thesis demonstrated that the crossing and transepts bear a geometrical relationship to the cloister implying that the cathedral was laid out initially as a monastery. To these observations may be

of Dublin follow the pattern of the Roman Germanic pontifical compiled in the C10 in Mainz which defined ecclesiastical procedures throughout the Catholic church in medieval Europe.

So, at its foundation, Holy Trinity – the dedication still requires research and 'Christ Church' may appear around 1282 – was a Benedictine cathedral following European norms, with resident cloistered

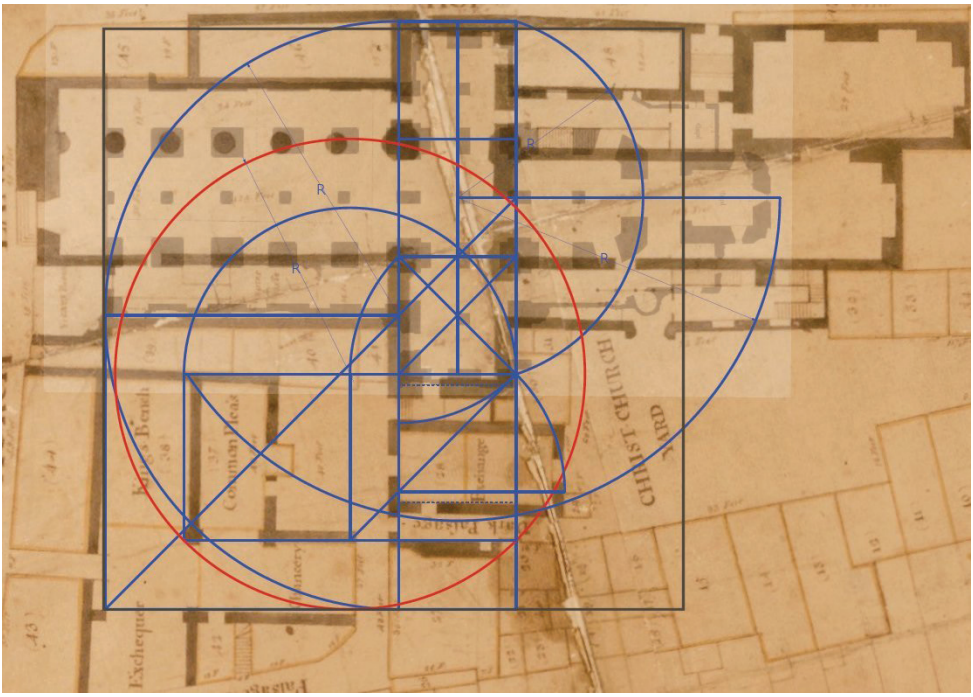


Diagram of suggested relationships between elements of the cathedral and cloister ground plans.

added the important discovery by Dagmar O'Riain-Raedel, published in 2019, that the obituary dates of the first two bishops of Dublin, Dúnán (likely from a well-known ecclesiastical family in Meath) and Gilla Pátraic, were both remembered in lists of former members of the Benedictine community at Gross St Martin in Cologne. Martin Holland had also observed in 2000 that the oaths sworn by the early bishops

monks and a bishop living in community with them in the west range of the cloister which doubled as an episcopal palace. A residue of the palace's chapel of St Michael survives in the old tower of St Michael's church incorporated into the synod hall, now *Dublinia*. This monastic idyll was badly disrupted by the fourth bishop, Samuel Ua hAinglú who expelled the monks from Christ Church and gave away 'the

books, vestments and other ornaments of the church', which the archbishop of Canterbury had given to his uncle and predecessor, Donngus. Samuel set himself up as an archbishop and from his likely burial in St Michan's, may have moved his *cathedra* there, all of which earned him quite the belt of the Cantuarian crozier in letters from Archbishop (later St) Anselm. The early C12 was rather chaotic with the archbishop of Armagh also having a hand in the diocese, but some normality resumed with the appointment of Gréne as bishop in 1121, such that the synod of Kells in 1152, incorporated Dublin into the Irish church system as an archbishopric.

book of obits and martyrology, there is no doubt, from the vast collection of *Christ Church deeds* which survived intact up until 1922, that they were well aware of how to look after the legal and pecuniary aspects of the institution.

At the dissolution of the monasteries, an initial attempt by the commissioners to secularise the cathedral in 1539, was found to be erroneous, and so the conversion of the prior and Augustinianian canons who had run the medieval institution, to become the new dean and secular (i.e. non-monastic) chapter, only came about in 1541. The evidence for this survives in the published *Christ Church deeds* and has

Suggested model of the cathedral and claustral buildings around 1370.

It is not known what sort of rule the cathedral followed after Samuel, but sometime after the appointment of Archbishop Laurence O'Toole in 1162, Augustinian canons regular were introduced to Christ Church, where they would remain until the Reformation. While educational and liturgical standards probably varied as can be see from J.H. Todd's complaints of the illiteracy of their Latin in his introduction to the published

been studied by both Raymond Gillespie and Ciaran Diamond. Letters patent of King Henry VIII were found sufficient to alter the cathedral's constitution and the chapter, unusually, comprised of four dignitaries: dean, precentor, chancellor and treasurer, along with six vicars choral. Unusual because, as a former monastic cathedral, it was a 'new foundation' cathedral, but adopted that of neighbouring St Patrick's, which was an 'old foundation' cathedral,

secular from the beginning. Most noticeable is that the precentor remains one of the four dignitaries, whereas in other 'new foundation' cathedrals in England, this role is normally held by a minor canon.

Towards the end of the C16, another trend emerged which, although not a constitutional change to the cathedral, had implications for its running – that is, the holding of the position of dean with that of a bishopric *in commendam* or in trust and, from a practical perspective, held simultaneously. The first of these was John Garvey, a fluent Gaeilgeoir member of the Irish privy council and dean of Christ Church (1565-95), who was appointed, first, bishop of Kilmore (1585-9), and then archbishop of Armagh (1589-95). It was a pattern which pragmatically matched the rich deanery with poor dioceses.

The cathedral's Reformation constitution remained unaltered until the time of Dean Jonas Wheeler (1595-1618), an enterprising cleric, remembered particularly at Christ Church for leasing the cloistral buildings to the crown on a potentially lucrative 1000-year lease as the four courts of the judiciary. By 1604, however, in order to regularise, amongst others, the unusual position of having vicars choral on the chapter, Wheeler sought letters patent from King James (I of England & VI of Scotland) for a new charter to replace the vicars choral with three prebendaries. The new prebendal churches were St Michael, St John and St Michan, long associated with the cathedral since, at least, 1324 when Pope John XXII in Avignon directed the archbishop of Armagh to hear the complaint of the prior and chapter against Archdeacon Richard

Portrait of William Moreton, dean of Christ Church, Dublin (1677-1705), bishop of Kildare (1681-1705) and Meath (1705-15), by Michael Dahl (1659–1743).

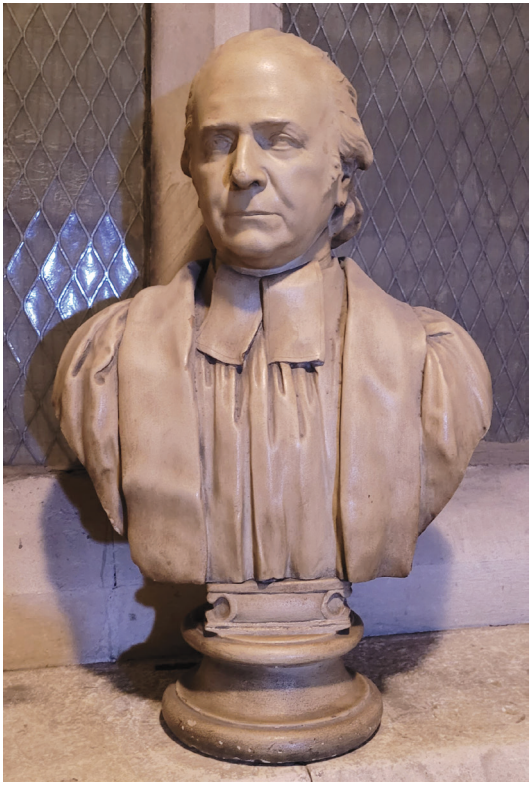
de St Leodegario (later Leger) who claimed rights of visitation of the three (*CCD* 217). St Michael's has been mentioned, but of St John's only a few tombstones survive north of the modern chapter house today, while St Michan's survives as a C17 galleried rebuild. Similar to Garvey, Wheeler was made bishop of Ossory in 1613, which he held with the deanery for five years before devoting himself solely to the episcopacy. His successor, Randolph or Ralph Barlow, was another dean (1618-34) who was promoted to an archbishopric, that of Tuam (1629-34).

Following two turbulent and blood-drenched decades, much was renewed after the Restoration of Charles II in 1660 – a new chapter seal, for example, was made. A new dean, John Parry (1666-77), who devoted considerable resources

to the restoration of the fabric of the cathedral choir, was, similarly, additionally appointed as bishop of Ossory (1672-7). However, the deanery of his successor, William Moreton (1677-1705), was the first to be held *in commendam* with the rather poorer bishopric of Kildare (1682-1705), a pairing that lasted until 1846, and was similar (perhaps even modelled on) the same economic marriage of the deanery of Westminster in London to the bishopric of Rochester. John Dolben (dean of Westminster 1662-83), became bishop of Rochester in 1666, and the united positions were likewise held *in commendam* until Samuel Horsley was transferred to the bishopric of St Asalph in 1802. Moreton's deanery was legitimately interrupted by the appointment, by the Roman Catholic monarch, James II, of Alexius Stafford as dean for only eight months in 1688. But Stafford died in 1691 at the battle of the Boyne, which cleared the way for the return of Moreton.

A legal sidenote to these differing constitutional arrangements, at least for the dean, was that although as bishop of Kildare he was a suffragan bishop of the archbishop of Dublin, he was also the dean of Christ Church and defended the rights of the cathedral institution. One defence was against a visitation in 1704 by Archbishop William King, a brilliant but disputational prelate, remembered for his description of the state of Irish protestants (1791), and for his theological essays on the origins of evil (1702) and on predestination and free will (1709). Details of the ensuing legal case of the dean and chapter in response to *An account of innovations made by the archbishop of Dublin*, were published in London in 1704, with at least six subsequent instalments up to 1724, when the case was eventually resolved in the time of Welbore Ellis as dean of Christ Church and bishop of Kildare (1705-31), and the archbishop eventually allowed to visit his own cathedral.

The long C18 saw clerical and lay staff lasting often for decades at the cathedral – see, for example, the dean's vicars (*Friends' News* (Winter 2024), 30) – which provided considerable stability, if not also some stagnation. Many of the episcopal deans of Christ Church were further elevated: Welbore Ellis became bishop of Meath (1731-4), while Charles Cobbe, having been bishop of Killala & Achonry (1720-7) and Dromore (1727-31) before Kildare, became archbishop of Dublin (1743-65). His successor, the ambitious and worldly



Bust of Charles Lindsay, dean of Christ Church & bishop of Kildare (1804-46), probably by Thomas Kirk.

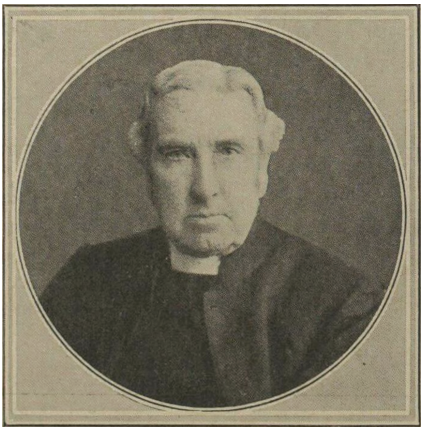
George Stone, was bishop of Ferns & Leighlin (1740-3) before Kildare, moving on later to the bishopric of Derry (1745-7) and archbishopric of Armagh 1747-64. His successor, Thomas Fletcher, had been bishop of Dromore (1744-5) before Kildare, but died in post, while his successor, Richard Robinson, first Baron Rokeby, had similarly held bishoprics of Killala & Achonry (1751-9) and Ferns & Leighlin (1759-1761) before Kildare, rising to the archbishopric of Armagh (1764-94). So the Christ Church deanery and Kildare bishopric was very much a stepping-stone in rising through the episcopal ranks of the Church of Ireland. The remaining bishops of the C18 rose no further than Christ Church, Charles Jackson, being bishop of Ferns and Leighlin (1761-5) and George Lewis Jones, bishop of Kilmore (1775-90) before they were appointed bishops of Kildare.

William Conyngham Plunket, 4th Baron Plunket, archbishop of Dublin (1884-97) & dean of Christ Church (1884-7), maquette (c.1900) for statue on Kildare Place (1901) by Wm Hamo Thornycroft (1850–1925).

However, it was during Jones' time that a government act was passed in an effort to allow the cathedral to lease land in 1798, an act further regularised in 1811 under the dean, Bishop Charles Dalrymple Lindsay (1804-46), to enable the surrender and regrant of leases of lands in Deansgrange (a subject recently explored by Martin McCarthy, published by the Foxrock Local History Club). During this time, a seismic legislative event occurred which would spur such opposition as to generate the liturgical and architectural rebirth of the Anglican church in the Oxford Movement. This was the 1833 Irish Church Temporalities Act, which, on the basis of the paucity of population, justifiedly reduced two dioceses, Cashel and Tuam, archbishoprics since 1111 and 1152 respectively, to bishoprics, and began a process of land reform to remove property from the Irish branch of what was then the United Churches of England and Ireland, hence the fierce English opposition to what was correctly viewed as an attack by the state on the church. These changes were held back for thirteen years at Christ Church until the death of Charles Lindsay in 1846, who is remembered sculpturally in a bust in the chapter house, probably by Thomas Kirk, and a recumbent tomb in bronze in the nave (p.53) by his son, Joseph Kirk (c.1821-94). After this, the diocese of Kildare was united with the dioceses of Dublin and Glendalough (until 1976 when it was united with Meath), with the duties being absorbed into the archbishopric of Dublin. Likewise the position of dean of Christ Church was united with that of St Patrick's, successfully under the Hon. Henry Pakenham (dean of St Patrick's, 1843-63), and less so under his

more partisan successor, John West (dean of St Patrick, 1864-89).

Following the Disestablishment of the Church of Ireland, it was legislated by the church that the two cathedrals should never again have the same dean. Instead the responsibilities fell to the already overburdened archbishop of Dublin (1863-84), Richard Chenevix Trench (dean 1872-84) and his successor, William Conyngham, 4th Baron Plunket (archbishop 1884-97). Plunket resigned the deanery in favour of his brother-in-law's nephew, William Conyngham Greene, who became the first stand-alone dean of Christ Church since William Moreton in 1677-81. Only one dean of Christ Church has since been made a bishop, Harry Vere White (dean 1918-21, bishop of Limerick, Ardfert and Aghadoe, 1921-33), and none have held an episcopate simultaneously. With such variety of incumbents, the question of where the deanery was – between the impressive building erected in 1731-3 by the surveyor general, Edward Lovett Pearce in Fishamble Street, later used as a school and since demolished, and the adoption of the old St Werburgh's schoolhouse in the 1990s – is perhaps for another issue.



The Very Revd William Conyngham Greene, dean of Christ Church (1887–1908).

Disestablishment, however, also sounded the greatest constitutional change in the running of the cathedral since James I's charter. Behind the scenes, G.E. Street's restoration of the cathedral in 1871-8 was being organised by a clerical and lay committee, which may have prompted the prescient establishment of a clerical and lay cathedral board in 1872, notably a century before English cathedrals were to have lay members on their own chapters (Cathedral Measures Act 1999). After 330 years of a secular chapter running the cathedral, this new cathedral Board, codified in statutes of the General Synod of the Church of Ireland in 1886, 1902 and various other later amendments, would take up the running of the cathedral for a further 155 years. In the following article, we are fortunate to have Ciarán Toland who takes up the story of that cathedral Board from 1872 to 2026, tracing its history and outlining the changes involved with the cathedral's new company board.

CORRECTIONS

In the last edition of Friends' News, 43:1 (Summer 2025), the following corrections were noticed: p.23 sites for site, p.28 'was the' for 'was in', p.31 programme for program, p.36 Choristers['] Association, p.52 no mid-name paragraph between Dean and William, p.54 Thursday duplicated in caption, p.65 practising for practicing, and in caption, 2023 not 2003. The editor apologies for these slips, and encourages readers to alert him at archives@christchurch.ie to any other errors which have crept in.

CONSTITUTIONAL CHANGES AT CHRIST CHURCH CATHEDRAL, DUBLIN, 1872–2026

Ciarán Toland
DIOCESAN CHANCELLOR & SENIOR COUNSEL

It is the purpose of this short article to outline the changes in the regulation of Christ Church Cathedral between disestablishment and the changes which commenced on 1 January 2026. It is not proposed to give an analysis of the reasons for, or the efficacy of, the various changes made. Nor is it proposed to detail the many changes made over time to the detailed regulations concerning the cathedral, or the cathedral group of parishes, or of minor canons, priest vicars, vicars choral, diocesan synod membership, registered vestry membership, etc.

DISESTABLISHMENT

Prior to 1 January 1871, the dean and chapter of Christ Church was an ecclesiastical corporation at common law. The dean, precentor, chancellor, treasurer and vicars choral were incorporated, with perpetual succession, by the royal charters of 1541 and 1604 under the name Dean and Chapter of the Cathedral Church of the Holy Trinity Dublin.

Section 13 of the Irish Church Act 1869 dissolved all ecclesiastical and cathedral corporations in Ireland. However, the pre-existing cathedral structures would continue to operate by way of contract between church members (Section 20 of the Irish Church Act 1869).

In 1872, the new General Synod of the Church of Ireland enacted a statute radically changing the governance of the cathedral which had, until disestablishment, been run entirely by its dean and chapter. Many subsequent changes were made by the General Synod, the most recent in 2025.

DEAN

In 1872, the deaneries of St Patrick's and Christ Church cathedrals were separated: Richard Chevenix Trench, then archbishop of Dublin, added the deanery of Christ Church to his titles, replacing Dean John West. The 1879 statute envisaged a separation in the roles of archbishop and dean after the retirement of Archbishop Plunket, after which the dean would not

Richard Chenevix Trench, archbishop of Dublin (1864-84) & dean of Christ Church (1872-84), painted by Sir Thomas Jones, PRHA (c.1823–93).

have the cure of souls. This provision, however, was repealed in 1886, whilst Archbishop Plunket remained dean.

Until 2016, the dean's powers were not expressly set out in statute: the dean's express powers were limited to presiding over the chapter and the board. In 1874, the dean was given the powers and duties of an incumbent: this was repealed in 1886. In 2016, the powers and duties of an incumbent were restored to the dean.

PRECENTOR

Unlike other members of the chapter, the precentor is appointed by the chapter. The 1872 statute also provided for the precentor's power of direction of all arrangements connected with the choral services, a provision repeated in all subsequent statutes.

Like the sub-dean, the precentor was bound to residence. The 1879 and 1883 statutes envisaged the precentor, once a suitable income was obtained, having a role not involving the cure of souls. These provisions ended in 1886. Unlike the precentor, neither the chancellor nor the treasurer have had any roles specifically set out in statute.

SUB-DEAN & DEPUTY DEAN

It can be assumed that, given Archbishop Trench's other duties (and scholarly activities), the sub-dean was the *de facto* dean. It is likely that from 1682 to 1887, when the dean was either a bishop or was also the dean of St Patrick's, the cathedral had a *de facto* dean.

The 1872, 1879 and 1886 statutes provided that the sub-dean would have full powers

Right: William Conyngham Plunket, 4th Baron Plunket, archbishop of Dublin (1884-97) & dean of Christ Church (1884-7), statue on Kildare Place (1901) by Wm Hamo Thornycroft (1850–1925).

over the administration of cathedral affairs and to chair the board, in the absence of the dean. The 1879 and 1886 statutes specifically provided that the office of sub-dean would be permanent for as long as the archbishop of Dublin was the dean. In 1887, Archbishop Plunket appointed Dean William Greene, and the office of sub-dean ceased.

In 1902, a new role of deputy dean was created. The deputy dean would be appointed by the dean, to act as deputy in the absence of the dean and then to discharge all the duties of the dean in that absence. However, the deputy dean had no power otherwise than in the dean's absence, nor could a deputy be appointed other than by the dean. The deputy dean was not bound to residence, unlike the sub-dean.

COMPOSITION OF THE CHAPTER

Under the 1872 Statute, the chapter would consist of the dean, the precentor, chancellor, treasurer, the archdeacons of Dublin and Glendalough, three residentiary canons, and twelve canons equally from the two dioceses. The 1886 statute removed the residentiary canons, and altered diocesan representation on the chapter to eight for Dublin and four for Glendalough.

The 1971 statute provided that the vicar of the Christ Church Cathedral Group of Parishes would automatically become a canon. In 2006, a dean's vicar (skilled in chanting) was created, appointed by the dean and chapter to attend but not to vote at meetings of the chapter. In 2017, two ecumenical canons and two honorary lay canons were created, appointed by the archbishop, to attend but not vote at meetings of the chapter.

COMPOSITION OF THE BOARD

In 1872, the board, chaired by the dean, consisted of twelve members: six lay members elected by the registered vestry members; and six clerical members - the dean, a sub-dean appointed by the dean and four members of the chapter elected by the chapter. In 1874, the board increased to fourteen members, consisting of the dean, the precentor, the sub-dean, four members of the chapter, and seven members of the laity. From 1887, the chancellor replaced the former office of sub-dean.

In 1902, a new statute substantially replaced the 1872 and 1886 statutes. The principal change was to increase the board to eighteen members, consisting of the dean, precentor, chancellor, treasurer, and five elected members of the chapter, and nine elected members of the general vestry. In 1920, two statutes altered the composition of the board: in the first, the two most senior clerical vicars replaced the chancellor and treasurer as members of the board (in 1997 this change was reversed); the more lasting change was that the board was opened to female members of the laity (two years after Countess Markievicz was elected to parliament).

POWERS OF THE BOARD & CHAPTER

The fundamental change to the chapter in 1872 was in respect of its powers. A new board was established to run the management and finances of the cathedral, subject to the regulatory power of the chapter: this removed significant powers from the chapter. However, the power to regulate the affairs and administration of the cathedral was repeatedly stated (in 1879, 1886 and 1902) to remain with the chapter. In 2016, this power moved to the board, finally ending ultimate clerical

control of the cathedral, and thus clarifying that the chapter were not charity trustees.

In 2016, the board was also expressly stated to have the powers, functions and duties of a select vestry and of churchwardens, including responsibilities for fabric, fixtures, fittings, finances and services, and in 2016 the chapter's power to make regulations for the conduct of divine service was expressly specified.

THE 2025 CHANGES

Ater a year-long desk-top governance review by the diocesan chancellor and then diocesan registrar, the board accepted a recommendation to incorporate. There were three main reasons: to better enable the cathedral to apply for loans and funding; by limiting the liability of cathedral trustees (and members), to encourage a broader range of persons to act as

Interior of the synod hall where the constitutional affairs of Christ Church were decided from 1874-1982, now Dublinia, drawn (1882) by English artist, H.W. Brewer (1836-1903), engraved by Belgian, Adolphe-François Pannemaker (1822-1900).

appointments and removal of all persons other than those appointed by the archbishop and dean.

At all times, the chapter has maintained its exclusive powers over divine service (subject to the archbishop) and over choral

trustees; and, in line with the Charities Governance Code, to adopt a legal form appropriate to the activities. A Company Limited by Guarantee was established, its members and directors being the cathedral board. The cathedral would remain as an unincorporated association, consisting of the archbishop, dean, chapter, board and general vestry. Both entities will be governed by church law.

After a consultation process, the board and chapter also decided to reform the cathedral's statutes, inter alia: to reduce the cathedral board from eighteen to twelve members (the dean, the precentor, and two elected chapter members; four elected members of the general vestry; and four persons appointed, on the basis of expertise, provided they are in communion with the Church of Ireland); to create a permanent office of deputy dean, appointed by the dean (or, in the case of the dean's illness or incapacity, by the archbishop); to permit the precentor to hand over the direction of choral services to the dean (and therefore not to automatically serve on the Board); to create the positions of board treasurer, honorary secretary and chapter clerk; to establish joint committees of the CLG and the cathedral; to better align vestry and diocesan synod membership with the church's constitution; to align vacancies in the cathedral board with companies and charities law; to extinguish all ancient rights of cathedral officers which affect the powers of the board; and, to repeal, replace and re-enact previous statutory provisions.

The cathedral decided not to make any changes to the powers of the archbishop or dean and chapter, or the composition of the chapter.

These reforms were approved by the General Synod in 2025, and came into legal effect on 1 January 2026. Transfer of the business and assets of the unincorporated association (excluding the cathedral itself, the deanery and historic treasures and artwork) also took place on 1 January 2026. The new board will be appointed at and following the Easter General Vestry on Thursday 26 March 2026.

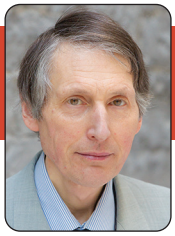
COMMENT

Thus says the Lord … Do not remember the former things, or consider the things of old. I am about to do a new thing, do you not perceive it? (Isaiah 43:14; 18-19).

The 2025 changes were intensive and expensive of staff and volunteer time and monies. The benefits will be tested in outcomes: less tangibly, improved diversity and efficiency in governance; and more concretely, whether advantage is taken of the new status to build a second millennium for the cathedral. As always with any significant governance change, those with responsibility for implementation will determine its success.

However, it is also worth reflecting on the context since 1871. From January 2026, the cathedral will – after a fashion – have its first incorporated status since 1870. From Easter 2026, the cathedral board will also return to twelve members for the first time since 1874. A permanent deputy dean will exist for the first time since 1887. The role of the archbishop, dean and chapter is unchanged, as are the legal powers of the cathedral board.

Perhaps the church, always reforming, finds wisdom in its past, even as it embarks on great change.



FRIENDS' WHATS-UP

Adrian Le Harivel
FRIENDS' OUTINGS CO-ORGANISER

Stained glass of St Ann's, Dawson Street.

August to December 2025 was another busy time for the Friends, with the twin 'First Tuesday' themed tours of the cathedral and monthly excursions. New members are always welcome, as are guests. Tuesday 5 August was the potentially sombre topic of Georgian tomb monuments, though each had a fascinating life related to it and some fine sculpture. The writer, as a former curator at the National Gallery of Ireland, came from the angle of the sculptors, which highlighted the aesthetics and impact of the monuments. It was a reminder too of the conservation needed to maintain them, where the Friends can play a part. Like the French, we celebrated the rest of the month on holiday.

Adrian Le Harivel in front of Bishop and Mrs Ellis by Joseph Nollekens.

Events resumed, on Tuesday 2 September, with a visit to the belfry, to learn about the cathedral bells. Ringing master, Raymond Cregan and his team, could not have been more welcoming, and the experience was enhanced by the ascent via the spiral staircase and the open-air walk across the south transept with its panoramic views. After an explanatory video came examples of change ringing demonstrating how concentration is essential, as each bell sounds in a pre-determined sequence to create the beautiful peal heard below. Then came an opportunity to try a ring. Just as well it was only the lightest bell since, having tugged the rope, it has to be released and caught, to hold it in its optimum position. This can prove painful when it goes wrong, the heaviest, that tolls the hour for the cathedral clock, is a massive ton. One fact learnt was that when bells need to be moved for recasting or replacement, it means hauling them, manually, down and up, via a trapdoor in the ringing chamber above the cathedral crossing. Something to ponder on, when attending services! A stained glass walk on Wednesday 17 September, led by the writer, showed off the riches of 20th-century work to be found in the city centre,

encompassing important An Túr Gloine examples at the Unitarian church and St Ann's, Dawson Street, while the ever-popular Harry Clarke featured in both the unlikely setting of Stanton's Hotel, as well as the National Gallery's dedicated room.

The subject of the First Tuesday tour on 1 October was the serious issue of keeping the cathedral standing, with an absorbing tour given by Frank Keohane, surveyor of the fabric. After major works on the chapter house, matching funds in the form of a grant from Dublin City Council have allowed the large job of conserving the south nave clerestory stained glass windows – taking place at present – to go ahead. The windows with their armorial shields of Irish dioceses, designed by architect, George Edmund Street, are in the process of being reinstated, the stone surrounds having been made safe (see also details elsewhere of the February 2026 lecture series 'Clear stories of stained glass: Restoring the clerestory windows & their diocesan arms at Christ Church Cathedral, Dublin', p.17). We were also reminded of the never-ending work to hold up the walls, keep out the damp, and make improvements for modern usage, all within a tight budget. On Wednesday 15 October, there was an encouraging turnout at the National Museum for another tour (by the writer) of manuscripts from the monastery of Saint-Gallen, Switzerland, the earliest of which, predating the 'Book of Kells', was probably made at the former monastery of Bangor, and was its first time back in Ireland since the 8th century. They were alongside church artifacts excavated in Ireland over the last thirty years, often with cross-overs in decoration, the majority of which there has not been an opportunity to exhibit before. One of the earliest

Friends with Frank Keohane in the ruins of the old chapter house.

fragments was a piece of 6th-century Roman glass, part of a bowl imported from distant Phocea, Turkey. We also marvelled at the Lough Tully processional cross head and Lough Kinale book shrine, both of which were thrown in lakes, as an act of desperation to save them from Viking raiders, which have only been recovered recently by modern divers. The exhibition centred on St Gall, who established the Swiss monastery, after falling out with

St Gallen exhibition at the National Museum of Ireland.

St Columbanus on the way to Italy (even those who would become future saints are human). A copy of his Gospels survives that included one of the earliest painted depictions of the Crucifixion, beautiful and poignant, an inspiration, still in pristine condition. Other manuscripts showed the scholarly work at the monastery, one of those that maintained western culture and Latin in dark times. At the moment, work continues on a modern manuscript copy of St John's Gospel, for Christ Church, a future cathedral treasure, created by modern calligraphers. It is entirely funded by the Friends, thanks to a bequest from Canon W.B. Heney. There will be updates in 2026.

ST. LORCÁN UA TUATHAIL
(LAURENCE O'TOOLE)
1128 Born to Maíchertach Ua Tuathail, king in north Leinster
1152 Synod of Kells-Mellifont
1153 Abbot of Glendalough
1162 Archbishop of Dublin
1166-69 Short of the Normon invasion of Ireland
1170-71 Three Sieges of Dublin
1175 Treaty of Windsor
1179 Papal legate / Third Lateran Council
1180 Dies in Eu, Normandy
1186 Beginnings of cult of sanctity
1225 Canonisation

Dr Jesse Harrington lecturing on St Laurence O'Toole.

For Tuesday 4 November, we were glad to avail of the first lecture in the series on St Laurence O'Toole by Dr Jesse Patrick Harrington, part of on-going celebrations of his life and canonization. A total contrast was the visit, on Thursday 20 November, to adjacent Georgian buildings on South William Street. The Irish Georgian Society have restored the first – built as the home of the Society of Artists in Ireland – as theirs, in turn, for exhibitions, lectures and other activities. A long-term loan of historic portraits produced, uniquely, one of John Neal, who ran one of the most successful 18th-century music publishing businesses, from Christ Church Yard, with his son William. Stuart Kinsella linked other sitters to unexpected funeral links at the cathedral. Portraits acquired by the IGS, of three Viscounts Powerscourt, were a perfect link to the family pleasure palace next door, converted in 1978-81 into the Powerscourt Townhouse Centre. Boutique shops in the former courtyard draw most people,

however the reception rooms survive, sensitively adapted to commercial use. The ceilings and walls feature a combination of flowing plasterwork by James McCullough and the intricate neoclassical patterning of Michael Stapelton. Fortuitously, the dining room had just re-opened as a new café, while the dome and drawing room upstairs were being prepared as a temporary home for Santa, so the timing was perfect.

On Tuesday 2 December, having learnt, in advance, that we were ahead of the Christmas decorations at the cathedral – indeed, the Magi were assembling at the crib before us – attendees received a gift of ten cathedral highlights and a mini panettone from the writer. This included a reminder to look down at the tiles, or up at riches of medieval and Victorian capitals. Two outstanding brasses commemorating Victorian archbishops proved hidden away beside the choir stalls, that to Trench, by Heaton, Butler & Bayne, London.

Portraits at the Irish Georgian Society.

On Tuesday 9 December, apart from the Peata carol service for dogs, which always draws members to sing alongside their pets, two days later, on the afternoon of Thursday 11 December, came the opportunity to see the annual exhibition of Irish art at the Gorry Gallery. An establishment of three generations, the ever enthusiastic and ageless owner, James Gorry, not only welcomed the Friends, but gave each of us a catalogue, and gave an hour's tour with many impromptu asides about framing and conservation (his forte, along with sourcing lost works). One trusts that it was an eye-opener to those who normally only

Drawing of Archbishop Trench brass, left of communion rails.

Above: James Gorry at the Gorry Gallery.

Flowers 'On the mantelpiece' by Dermod O'Brien, P.R.H.A. (1865-1945) at the Gorry, whose memorial lies on the step of the cathedral's south transept doorway.

experience pictures in museums and a reminder that anyone can collect art on a modest budget.

If you would like to participate, please contact our new membership secretary, Erica Britnell (a familiar face, being a former cathedral office manager) via cccdubfriends@gmail.com. You can be sure of meeting interesting people and, as speakers know, there will be plenty of discussion during and after events, so do try it. The six months events to June are listed in the associated table [on p. 82] and there will be, in addition, a lunchtime lecture series arranged by the Friends on Thursday 9, 23 & 30 April on the theme of 'Handel in Dublin', the first of which is a fringe event of the Irish Baroque Orchestra's HandelFest on the weekend of Friday 10 to Sunday 12 April. The lectures take place upstairs in the chapter house and admission is free. All will be most welcome.

HANDEL & DUBLIN

A lunchtime lecture series on

Thursdays in April 2026, 1.10pm

to be held upstairs in the chapter house

Christ Church Cathedral, Dublin

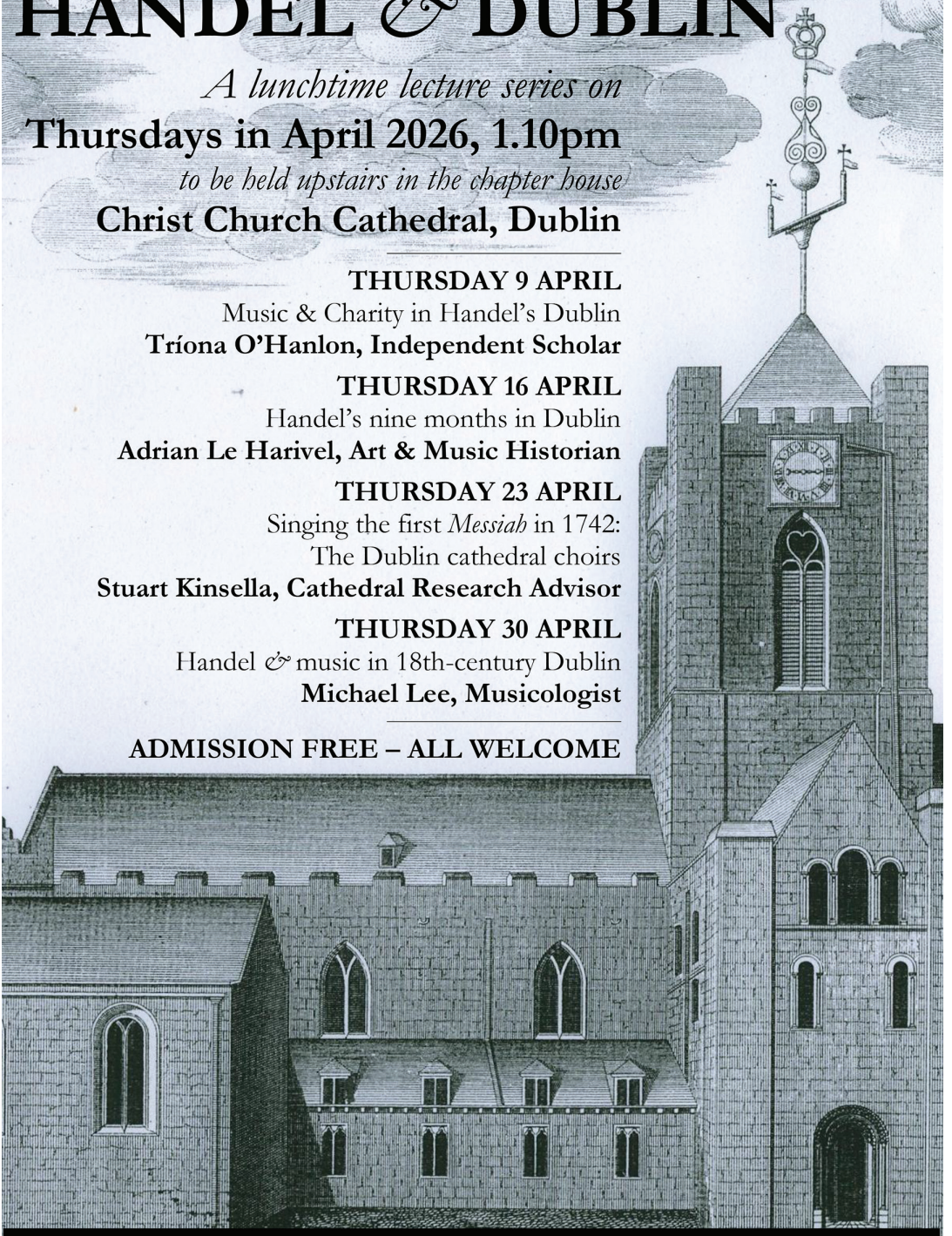
THURSDAY 9 APRIL
Music & Charity in Handel's Dublin
Tríona O'Hanlon, Independent Scholar

THURSDAY 16 APRIL
Handel's nine months in Dublin
Adrian Le Harivel, Art & Music Historian

THURSDAY 23 APRIL
Singing the first *Messiah* in 1742:
The Dublin cathedral choirs
Stuart Kinsella, Cathedral Research Advisor

THURSDAY 30 APRIL
Handel & music in 18th-century Dublin
Michael Lee, Musicologist

ADMISSION FREE – ALL WELCOME



The chapter house lecture room is regretfully only accessible by stairs. Supported by the Friends of Christ Church, Dublin. Register at cccdubfriends@gmail.com. The image is of Christ Church as Handel knew it, drawn by Jonas Blaymire c.1739.

Friends of Christ Church Cathedral Dublin
Programme: January-June 2026

2026	First Tuesday of the Month Tours	Outside Excursions
JANUARY	Cathedral Closed	15 January April, 14.00 Silver at Collins Barracks (with Adrian Le Harivel)
FEBRUARY	3 February, **13.10** (first of lecture series) Cathedral conservation in the 2020s (Frank Keohane, Surveyor of the Fabric)	19 February, 14.00 Irish Jewish Museum (with Adrian Le Harivel)
MARCH	3 March, 13.30 Musicians' corner: A cathedral canon's perspective (Canon Paul Arbuthnot)	26 March, 14.00 Docklands by Luas (with Adrian Le Harivel)
APRIL	7 April, 13.30 Silver in the crypt (Canon Roy Byrne)	24 April, 14.00 Chester Beatty Library exhibition (with Eric Rankin)
MAY	5 May, 13.30 Interpreting the cathedral (Ruth Kenny)	22 May, 14.00 Drimnagh Castle (with Eric Rankin)
JUNE	2 June, 13.30 Stained glass highlights (Geoffrey McMaster)	19 June, 14.00 Seamus Heaney at Bank of Ireland (with Eric Rankin)

The arms of Dublin-born and Swords-reared Gruffud ap Cynan (c.1055–1137), king of Gwynedd (Wales) and great-grandson of Sitriuc Silkenbeard, who bequeathed 20s. to Christ Church.

SECOND ANNUAL ST LAURENCE DINNER

Matthew Zaradich
CO-WARDEN OF THE COMMUNITY OF ST LAURENCE

On Thursday 13 November, the historic crypt of Christ Church was filled with welcome, warmth and conversation as the community of St Laurence hosted its second annual St Laurence dinner. Now firmly established as one of the community's anchor gatherings, the evening brought parishioners, friends, and international guests together in celebration of belonging, service, and shared purpose. This year, nearly 150 guests attended the event.

Welcoming those gathered, the writer opened the evening with gratitude:

Community of St Laurence dinner in the crypt.

'Friends, welcome to the second annual St Laurence dinner. Our community welcomes each and every one of you to this space. I know some of you have travelled quite far to be with us – *merci beaucoup d'être venus à Dublin pour célébrer avec nous*.'

French was apropos, as he sought to welcome a contingent from the city of Eu, France, the final resting place of St Laurence O'Toole. Guests from Eu included a number of parishioners from the collegiate church of Notre-Dame and Saint-Laurent in Eu, and their parish priest, Father Philippe Maheut, who offered the grace before the meal. Later, Mr Michel Barbier, mayor of Eu, offered a speech to those gathered, remarking on the warmth and connection between Dublin and Eu.

Throughout his remarks, the writer offered heartfelt thanks to those who made the evening possible, including the committee members, cathedral leadership, and the staff whose gracious hospitality defined the night, paying special tribute to Dean Dermot Dunne and Celia Dunne, who were critical to the evening's execution, noting, 'Anyone at Christ Church knows these two are truly the heart of our community … they do so much, with such gracious and generous hearts – my friends, these two are Christians.'

The annual St Laurence dinner marks the end of the program year for the Community of St Laurence. Guests at this year's dinner were notified of plans for 2026: a Lenten retreat in March, the annual Pride service in June—which, in 2025, welcomed hundreds into the cathedral—and an upcoming charity partnership in Summer / Autumn

Mr Michel Barbier, mayor of Eu with Charline Zachariades, a native French-speaking cathedral staff member.

2026 with a Dublin-based charity that will deepen the community's outward impact.

These aspirations for building community and deepening impact are at the heart of the mission of the Community of St Laurence, as I said that evening: 'For me, community is really two things: it is a promise and a verb.' I reminded those present that community is something we do – not merely something we attend: 'Community is an action of love … It's alive. It's listening, reaching out, making room, forgiving, celebrating. It's the work of building belonging – brick by brick, story by story, meal by meal.'

This 'verb' of community is paired with its equally important dimension as a promise: 'When we promise community, we are saying, 'You are seen. You are safe. You are welcome'. And in a world that often feels divided, uncertain, and lonely, that promise means everything.'

The dinner was a lived expression of that promise: tables of friends and newcomers alike sharing food, conversation, and laughter beneath the ancient, vaulted ceiling of the crypt. Guests also had the opportunity to hear from special visitors throughout the evening, including Father Philippe Maheut, the mayor of Eu, Michel Barbier, and both the Church of Ireland and Roman Catholic archbishops of Dublin: Michael Jackson and Dermot Farrell.

As the evening began its gentle rhythm – tables released to the buffet, dessert waiting to appear with coffee and tea – the writer closed his remarks with an invitation: 'Tonight is not just a dinner. It's an act of community … so as we share this meal, this laughter, and this fellowship, let us remember that community is a verb—and also a promise we renew tonight, and every time we gather.'

The annual St Laurence dinner once again proved to be a beautiful testament to the life of the cathedral community: welcoming, joyful, rooted in faith, and committed to building belonging in all its forms.

The Most Revd Dr Dermot Farrell, Roman Catholic archbishop of Dublin.

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BISHOP

Archbishop of Dublin and Bishop of Glendalough:
The Most Revd Dr Michael Jackson (2011)

CHAPTER

Dignitaries

Dean: The Very Revd Dermot P.M. Dunne (2008)
Residentiary Precentor & Deputy Dean: The Revd Canon Roy H. Byrne (2017)
Chancellor: The Revd Canon David S. Mungavin (2015)
Treasurer: The Revd Canon Tom O'Brien (2024)
Archdeacon of Dublin: The Venerable David A. Pierpoint (2004)
Archdeacon of Glendalough: The Venerable Ross Styles (2024)

CANONS

Prebendary of St Michael's: The Revd Canon Wm Deverell (2013)
Prebendary of St Michan's: The Revd Canon David Gillespie (2014)
Prebendary of St John's: The Revd Canon Dr Maurice Elliott (2015)
Fourth Canon: The Revd Canon Adrienne Galligan (2015)
Fifth Canon: The Revd Canon Sonia Gyles (2017)
Sixth Canon: The Revd Canon Leonard Ruddock (2018)
Seventh Canon: The Revd Canon Andrew McCroskery (2019)
Eighth Canon: The Revd Canon Professor Anne Lodge (2024)
Ninth Canon: The Revd Canon Paul Arbuthnot (2024)
Tenth Canon: The Revd Canon Suzanne Harris (2025)
Eleventh Canon: The Revd Canon Garth Bunting (2025)
Twelfth Canon: The Revd Canon Alan Breen (2025)

Ecumenical Canons

The Revd Tom Layden, S.J. (2020)
Metropolitan Archbishop Josef, Romanian Orthodox archbishop of western and central Europe (2024)

Lay Canons

Professor Jim Lucey (2017), Inspector of Mental Health Services
Annie Fletcher (2024), Director of Irish Museum of Modern Art

CLERGY

Chapter Clerk: The Revd Canon Paul Arbuthnot (2026)
Residentiary Precentor: The Revd Canon Roy H. Byrne (2017, residentiary 2026)
Priest Scholar: The Revd Canon Professor Anne Lodge (2021)
Parish Vicar: The Venerable David Pierpoint (1995)
Honorary Assistant Clergy: The Revd Kalmer Kesküla (2007)
Chaplain: The Revd Martin Hilliard (2023)

HONORARY CLERICAL VICARS

The Revd Canon Gillian V. Wharton (1996)
The Revd Elaine Dunne (2006)
The Revd Canon Ginnie Kennerley (2010)
The Revd Canon Olive Donohoe (2024)

LAY CHAPLAINS

Mr Bernard V.A.J. Woods (2008), Diocesan Lay Reader
Mr James Kilbey (2013), Diocesan Lay Reader
Dr David Williams (2016), Diocesan Lay Reader
Mr Bert Van Embden (2018), Diocesan Lay Reader
Dr Margaret Daly Denton (2018)

MUSIC

Organist & Director of Music: Mr Tom Little (2020), FRCO
Assistant Organist & Director of Music: Mr James Short (2022), FRCO
Music Development Coordinator: Mr Tomos Watkins, M.Mus.(2023)

CHOIR

Decani: Lay Vicars Choral *Cantoris: Lay Vicars Choral*

SOPRANOS

Ms Clare O'Brien (2014) Dr Sue Hemmens (1982)
Ms Judith Lyons (2020 Ms Tracy Nagle (2015)
Ms Holly Woods (2022) Ms Hannah Barrett (2021)
Ms Iseult Law (2024) Ms Caitríona Fitzmaurice (2024)
Ms Hannah Irvine, Choral Scholar (2025) Ms Eleanor Murchan, Choral Scholar (2025)
Ms Annie Collins, Choral Scholar (2025)

ALTOS

Ms Laura-Joy Copeland (2022) Ms Laura Howes (2023)
Ms Amy Cawley, Choral Scholar (2025)

TENORS

Mr Jacek Wislocki (2016) Dr Stuart Kinsella (2020)
Dr Matthew Thomson (2024)

BASSES

Mr Tomos 'Twm' Watkins (2021) Mr Michael McCartan (2020)
Mr David Yau (2023) Mr Louis O'Carroll (2023)

PAST CHORISTERS' ASSOCIATION

Chair: Ms Anthea Seager (2024) Mrs Jean Finch (2025)
Secretary: Ms Judy Pomeroy (2025) Ms Judith Gannon (2025)
Treasurer: Mr Stephen Perry (2025) Mr Tom Little (2025)
Communications: Ms Lesley-Anne Carey (2025) Mr Tomos 'Twm' Watkins (2025)
Media: Mr Éanna Mac Criostail (2025) Mr James Short (2025)
Archives: Dr Susan Hood (2025) Mr Victor Coe (2025)

BELFRY

Christ Church Cathedral Society of Change Ringers
(Elected Sunday 1 February 2026)
Chair: Ms Sorcha Duggan (2026)
Honorary Secretary: Ms Sarah Murphy (2026)
Honorary Treasurer & Safeguarding Officer:
Ms Una Caulfield (2024)
Ringing Master: Mr Ray Cregan (2021)
Joint Steeple Keepers:
Mr Tony Reale (2005) & Mr Christopher O'Sullivan (2026)

BOARD

Clerical Members (Jure officio)	Lay Members (Elected by the Easter Vestry for the period 2023–6)
The Very Revd D.P.M. Dunne, Dean	Mr Desmond Campbell
The Revd Canon Roy Byrne, Precentor	Mr Michael Denton †
The Revd Canon David Mungavin, Chancellor	Mr Dermot Hore (Hon. Secretary)
The Revd Canon Tom O'Brien, Treasurer	Mr David Irwin
(Elected by the Chapter for the period 2023–6)	Mr Gerry Kearney
The Ven. Ross Styles, archdeacon of Glendalough	Mr James Kelly
The Revd Canon William R.H. Deverell	Mr Andrew Lindsay
The Revd Canon Dr Maurice Elliott (2015)	Mr Jim Loughran
The Revd Canon Sonia Gyles	Mrs Lesley Vize
Vacant	

Honorary Members (in attendance, non-voting)

The Revd Canon Fr Tom Layden, S.J.	Mr Liam Byrne (Treasurer)

OFFICE

Chief Executive Officer: Ms Susanne Reid (2020)
Cultural Liaison Officer & PA to the Dean: Ms Elizabeth Oxley (2024)
Cathedral Manager: Mr John Farrelly (2022)
Office Administrator: Ms Hannah Hughes (2025)
Office Manager: Mr Tony Flynn (2025)
Operations Supervisor: Mr Alexander Dass (2025)
Human Resources Manager: Ms Paula Hennessy (2022)

TOURISM

Senior Tourism & Event Coordinator: Ms Shawn Talbot (2018)
Tourism, Events & Marketing Officer: Ms Sophie Gough (2018)
Retail Manager: Mr Raymond Scullion (2019)
Retail Assistant: Ms Una Lane (2023)

FABRIC

Surveyor of the Fabric: Mr Frank Keohane (2021)

EDUCATION & HERITAGE

Head of Learning & Interpretation: Dr Ruth Kenny (2015)
Hon. Keeper of the Archives: Dr Raymond Refaussé (2020)
Research Advisor: Dr Stuart Kinsella (2005)

VERGERS

Mr Andy O'Hare, Head Verger (2016) & Dean's Verger (2023)
Mr Derry Mescal (2023)
The Revd Victor Ilechukwu (2023)
Mr Thomas Gilleran (2026)

OPERATIONS STAFF

Health & Safety Officer & Tour Guide: Mr Daire Daly (2010)
Welcome Desk Supervisor: Ms Charline Zachariades (2023)
Senior Cathedral Assistant, & Stewardship & Staff Training Lead: Mr Tom O'Sullivan (2022)

THE COMMUNITY OF ST LAURENCE

Co-wardens: Imad Hazboun & Matthew Zaradich
Secretary / Treasurer: Vivienne George

CONTACT DETAILS

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Email: welcome@christchurch.ie
Website: www.christchurchcathedral.ie
Facebook: www.facebook.com/cccdub
Twitter: www.twitter.com/cccdub
Instagram: www.instagram.com/christchurchdublin/

Pride in our neighbourhood, naturally.

COVER ILLUSTRATIONS

FRONT COVER: 'The seal's playground' by Dora Hurley.
BACK COVER: Christ Church floodlit by night (15 January 2026).

SOURCES OF ILLUSTRATIONS

Front cover & p.9: detail 'The Seal's playground' (Dora Hurley); pp.10-11: hospital & Chen Chen (Dermot Dunne); p.12: *Embracing women* (*Irish Times* & Columba Press); p.13: 25th anniversary of lay readers commissioning (Joan Rufli, reproduced in Daphne Wormell & Julia Turner, *With dignity and grace* (Hinds, 2013), 109); p.15: 25th anniversary of Canon Kennerley's priesting (David Wynne); p.16: 35th anniversary (Celia Dunne); p.18: Bob Deane & Billy Marshall (Lynn Glanville); p.19: Michael Denton (Margaret Daly Denton, reproduced as cover of *Friends' News*, 22:3 (Autumn 2004)); cherry blossom (Stuart Kinsella); p.20: chapel of St Patrick's, Maynooth (CD); p.21: empty clerestory windows & nave vault (SK); p.22: 'Culture Date with Dublin 8' 2023 launch (Marc O'Sullivan); p.23: Tom O'Sullivan 'Rats & Rascals' tour (Shawn Talbot); p.24: nave yoga (ST); monklings (Ruth Kenny); p.25: 2026 launch of Culture Date 5-year plan (Peter Houlihan); 2026 launch in music room (SK); p.26: organ (SK); p.27: girls' choir (SK); Lilla (Vinícius Franco de Carmargo); p.28: girls' choir in music room (SK); p.29: new choristers (Annie Collins, Hannah Irvine, Amy Cawley); p.30: football team, 1954-5 (William Kinlan, Past Choristers); p.31: cover, Gumley, *Murder in the museum* (Mellifont Press, 1944); p.32: Grammar School 1955-6 (Eric Bryant, Past Choristers); Christ Church, c.1950s (Wood Printing Works Ltd., Fleet Street, Dublin); p.33: Hilda and Dean E.H.C. Lewis Crosby (Noel French, Meath History Hub); p.34: Community chorus (Anthea Seager); p.35: Past Choristers & Lincoln (Victor Coe); p.36: Lincoln photographs (VC); p.37: Past Choristers & piano duet (VC); crypt quiz (James Short); p.38: Culture Date ringers (RK); p.39: Boyne cup (Marie Anne Moore); Taylor cup (Laura Higgins); p.40: belfry Halloween party (Christopher O'Sullivan); shipmates, Boyle & Cregan (Sorcha Duggan); p.41: Drumbo (Niamh Hickey); Dundela (St Mark's ringer); p.42: St Malachi's (Michael Jones, *https://www.flickr.com/photos/michaelcjones/54004099991*); p.43: photocopied photographs (Vyvyenne Chamberlain); p.44: old view (VvC), new (SK); p.46: Rick & Barbara Simpson (Rick Simpson); p.47: Francis Marsh (SK); p.48: Narcissus Marsh (SK, flattened from a difficult angle by Stephen Huws); p.49: ramp (RK); p.50: Sullivan lecture (SK); Christmas trees & wreath (RK); p.51: Kildare monument (Tristan Hutchinson, Bellow Creative); p.53: Strongbow (SK), Kildare (TH); Lindsay (SK) & Sneyd (SK); p.54: Kildare angles (Greg Sullivan); p.55: south nave monuments, 1871 (National Library of Ireland [NLI], AD 1323 [copies in cathedral archive], 2); p.56: Bowes (Pool & Cash, *Views of the most remarkable public buildings* (1780), between pp.106-7; Strongbow (drawn: George Petrie, engraved: Richard Winkles, 1829); Prior (Pool & Cash, *Views* (1780), between pp.102-3); p.57: details of Abbott monument: left & right (NLI, AD 1323, 21 & 11), centre (GS); pp.61-3: seal, deer & foxes (Dora Hurley); p.65: Cathedral ground plan designs (SK, 'Architectural history of Christ Church' (PhD, TCD, 2009), chap. ii, fig. 10, *http://www.tara.tcd.ie/handle/2262/77187*); p.66: 1370 model (SK); p.67: Dean Moreton (Christ Church, University of Oxford, Acc. no. LP114); p.68: Lindsay bust (SK); Archbishop Plunket maquette (Leeds Museums and Art Galleries, Leeds Art Gallery, Acc. no. LEEAG.SC.2003.0100.0021.T); p.70: Dean Greene (*Illustrated London News*, cxxxvii, 3722 (20 August 1910, 270); p.71: portrait of R.C. Trench hanging in cathedral music room stairwell (SK); p.72: Plunket statute (Peter Clarke, 18 June 2008, Wikimedia); p.74: synod hall interior (Street & Seymour, *Cathedral of the Holy Trinity commonly called Christ Church cathedral, Dublin* … (1882), between pp.54-5; pp.76-9: Friends' outings & tours (SK); Trench brass (*Irish Builder*, xxx, 674 (15 January 1888), 18-19); p.80: Gorry Gallery (SK); p.82: Gruffud ap Cynan stained glass (SK); pp.83-4: St Laurence dinner (Matty Zaradich); p.86: view northeast of north wall of nave (SK); p.90: rainbow (SK); back cover: cathedral at night (SK).